

THE ART JOURNAL.



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THE ART JOURNAL.—CONTENTS No. 44.

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THE ART JOURNAL: AN INTERNATIONAL GALLERY OF ENGRAVINGS

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F. MOHN. SCULPT.

M. RITSCHER. PINXT.

THE VISIT OF THE OSTER CHILD.



AMERICAN PAINTERS.—WINSLOW HOMER AND F. A. BRIDGMAN.

WINSLOW HOMER.

WINSLOW HOMER, born in Boston, February 24, 1836, where he lived until he was six years old, when his parents moved to Cambridge near by, has a great liking for country-life—a liking which he thinks had its origin in the meadows, ponds, fishing, and beautiful surroundings of that suburban place. To this day there is no recreation

that Mr. Homer prefers to an excursion into the country. Like most artists, he was fond of drawing sketches in his boyhood.

He has a pile of crayon reproductions of all sorts of things, made as early as 1847, each picture being supplemented by his full name and the exact date, in careful juvenile fashion. His father encouraged his leaning towards Art, and, on one occasion, when on a visit to London, sent him a complete set of lithographs by Julian—representations of heads, ears, noses, eyes, faces, trees, houses, everything that a young draughtsman might fancy trying his hand at—and also lithographs of animals by Victor Adam, which the son hastened to make profitable use of. At school he drew maps and illustrated text-books, stealthily but systematically. When the time came for him to choose a business or profession, his parents



Water-Melon Eaters.—From a Painting by Winslow Homer.

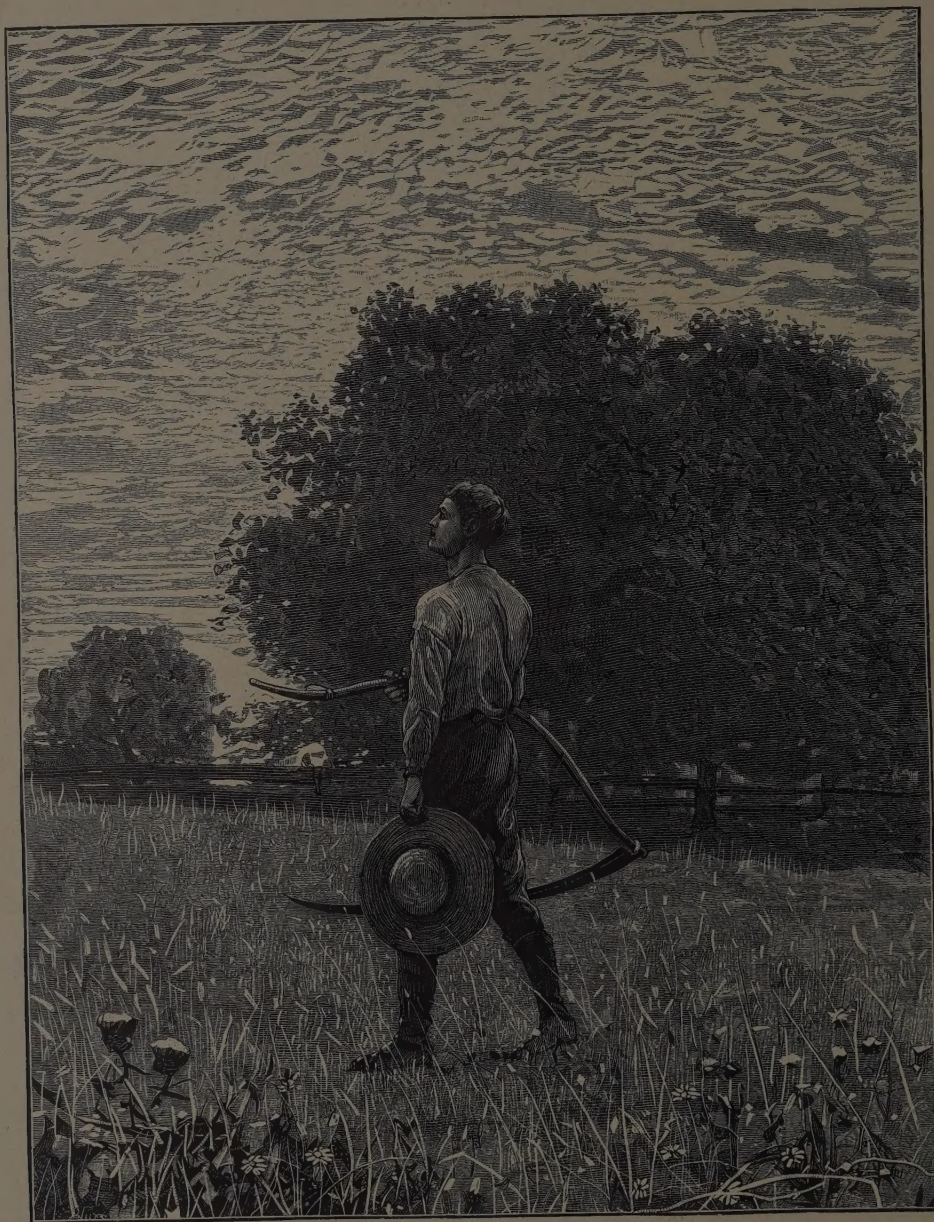
never once thought of his becoming an artist, and of course did not recognise the fact that he was already one. It chanced on a certain morning that his father, while reading a newspaper, caught sight of the following brief advertisement: "Boy wanted; apply to Bufford, lithographer. Must have a taste for drawing. No other wanted." Now, Bufford was a friend of the elder Homer, and a member of the fire company of which the latter was the foreman—in those days the fire department in New England

towns was conducted by gentlemen. "There's a chance for Winslow!" exclaimed the author of Winslow's being. Application was made forthwith to Bufford; and the furnishing-store across the way where they sold dickeres, etc., and where, at one time, it was seriously thought that Winslow had better begin life as clerk, was abandoned for the headquarters of Cambridge lithography. The boy was accepted on trial for two weeks. He suited, and stayed for two years, or until he was twenty-one. He

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suited so well, indeed, that his employer relinquished the bonus of three hundred dollars usually demanded of apprentices in consideration of their being taught a trade. His first work was designing title-pages for sheet-music ordered by Oliver Ditson of Boston, "Katy Darling," and "Oh, whistle and I'll come to You, my Lad," being the subjects of his initial efforts in this direction. Bufford assigned to him the more interesting kinds of pictorial decoration, leaving such avocations as card-printing to the other ap-

prentices. His most important triumph at the lithographer's was the designing on stone of the portraits of the entire Senate of Massachusetts. But his sojourn there was a treadmill existence. Two years at that grindstone unfitted him for further bondage; and, since the day he left it, he has called no man master. He determined to be an artist; took a room in the *Ballou's Pictorial* Building, in Winter Street, Boston, and made drawings, occasionally, for that periodical. His first production there was a sketch



In the Fields.—From a Painting by Winslow Homer.

of a street-scene in Boston—some horses rearing in lively fashion, and several pedestrians promenading on the sidewalk. In a year or two he began to send sketches to Harper and Brothers of New York, who invariably accepted them. Some of these early works were a series entitled 'Life in Harvard College,' including a football game on the campus. He knew the students well, and had cultivated them a good deal. Next he drew cartoons of the muster at Concord, in 1857 or 1858, also for the Harpers. Soon he spent a winter in New York, attended a drawing-school in Brooklyn, and visited the old Düsseldorf Gallery on Broadway, where he

saw and was deeply impressed by Page's 'Venus.' "What I remember best," says Mr. Homer, "is the smell of paint; I used to love it in a picture-gallery." The Harpers sent for him, and made him a generous offer to enter their establishment and work regularly as an artist. "I declined it," says Homer, "because I had had a taste of freedom. The slavery at Bufford's was too fresh in my recollection to let me care to bind myself again. From the time that I took my nose off that lithographic stone, I have had no master, and never shall have any."

It was in 1859 that he came to New York. For two years he occu-

pied a studio in Nassau Street, and lived in Sixteenth Street. Gradually he got acquainted with the artists, and in 1861 he moved to the University Building on Washington Square, where several of them had rooms. He attended the night-school of the Academy of Design, then in Thirteenth Street, under Professor Cummings's tuition, and in 1861 determined to paint. For a month, in the old Dodworth Building near Grace Church, he took lessons in painting of Rondel, an artist from Boston, who once a week, on Saturdays, taught him how to handle his brush, set his palette, &c. The next summer he bought a tin box containing brushes, colours, oils, and various equipments, and started out into the country to paint from Nature. Funds being scarce, he got an appointment from the Harpers as artist-correspondent at the seat of war, and went to Washington, where he drew sketches of Lincoln's inauguration, and afterwards to the front with the first batch of soldier-volunteers. Twice again he made a trip to the Army of the Poto-

mac, these times independently of the publishers. His first oil-paintings were pictures of war-scenes; for example: 'Home, Sweet Home,' which represents homesick soldiers listening to the playing of a regimental band; 'The Last Goose at Yorktown,' now owned by Mr. Dean, of Waverley Place, New York; and 'Zouaves pitching Quoits.' In 1865 he painted his 'Prisoners to the Front,' recently in Mr. John Taylor Johnston's collection, a work which soon gave him reputation as an original and indisputable artist. His 'Snap the Whip' and 'Village School' are owned by Mr. John H. Sherwood. One of his latest works is the 'Cotton-Pickers,' two stalwart negro women in a cotton-field, which now has a home in London. His 'A Fair Wind' and 'Over the Hills' are in Mr. Charles Smith's Gallery.

'Eating Watermelons' and 'In the Fields,' the pictures which we have engraved, speak for themselves, and need no description. They were in the National Academy Exhibition of the present year. Mr.



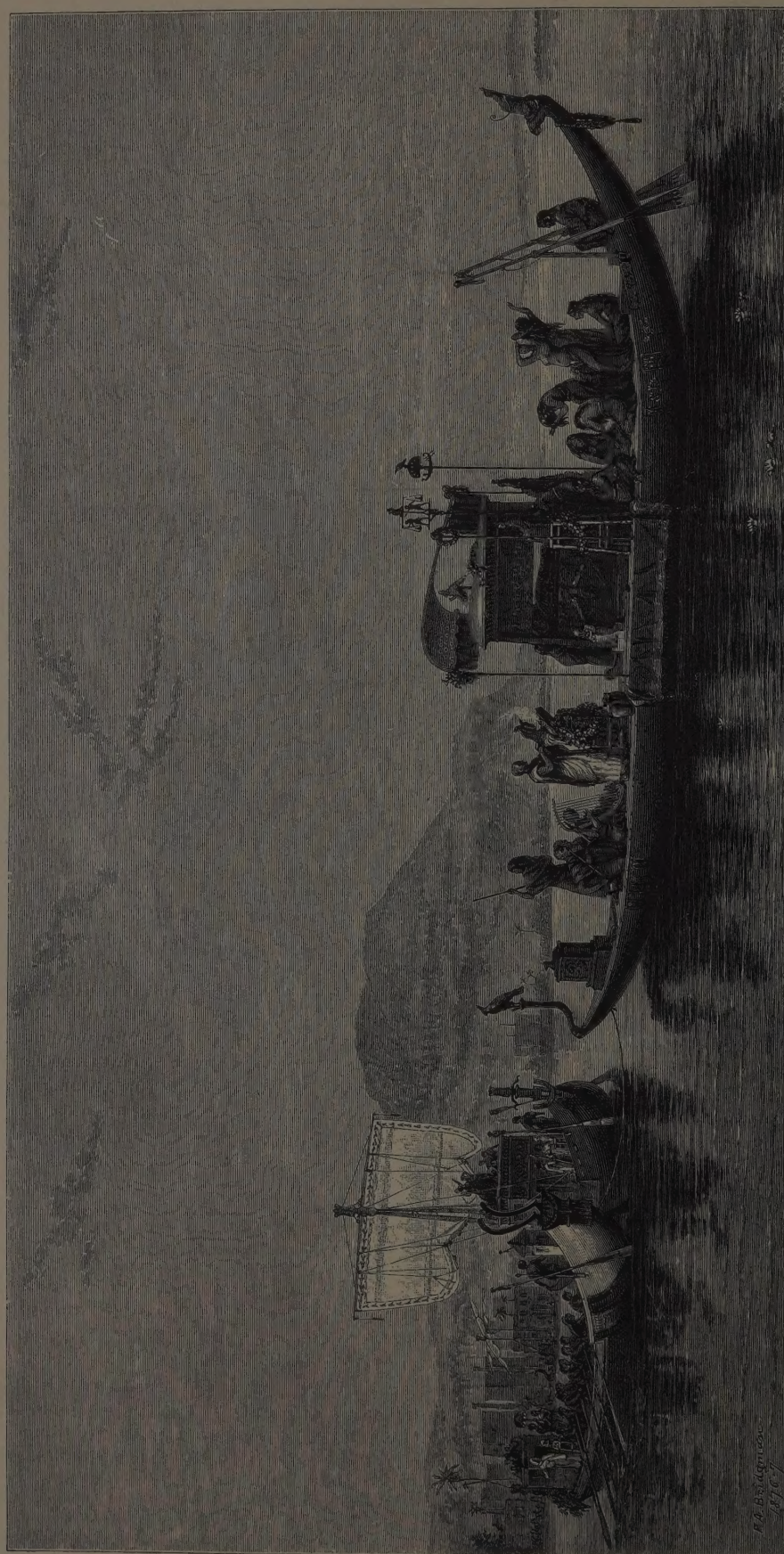
Pyrenees Peasants returning from the Harvest Field.—From a Painting by Frederick A. Bridgman.

Homer is not wholly a master of *technique*, but he understands the nature and the aims of Art; he can see and lay hold of the essentials of character, and he paints his own thoughts—not other people's. It is not strange, therefore, that, almost from the outset of his career as a painter, his works have compelled the attention of the public, and have invested themselves with earnest admiration. The praise they have earned is honest praise. They reveal on the part of the artist an ability to grasp dominant characteristics and to reproduce specific expressions of scenes and sitters; and for this reason it is that no two of Mr. Homer's pictures look alike. Every canvas with his name attached bears the reflex of a distinct artistic impression. His style is large and free, realistic and straightforward, broad and bold; and many of his finished works have somewhat of the charm of open-air sketches—were, indeed, painted out-doors in the sunlight, in the immediate presence of Nature; while in the best of them may always be recognised a certain noble simplicity, quietude, and sobriety, that one feels grateful for in an age of gilded spread-eagleism, together with an abundance of free touches made in inspired unconsciousness of rules, and sometimes

fine enough almost to atone for insufficiency of textures and feebleness of relation of colour to sentiment. His negro studies, recently brought from Virginia, are in several respects—in their total freedom from conventionalism and mannerism, in their strong look of life, and in their sensitive feeling for character—the most successful things of the kind that this country has yet produced.

FREDERICK A. BRIDGMAN.

MR. FREDERICK A. BRIDGMAN, a biographical sketch of whom appeared in the *Art Journal* for September, 1876, has been studying his art in France for the last twelve years. He was born in Alabama, in 1847, and for many years lived in Brooklyn, where, we believe, he still retains his citizenship, and where, a few weeks ago, on the occasion of the successful Loan Exhibition under the direction of the Young People's Association of the Lafayette Avenue Presbyterian Church, twenty-four of his paintings were hung side by side in what was called the "Bridgman Gallery."



THE BURIAL OF A MUMMY.

From a Painting by Frederick A. Bridgman.

The series comprised his first work in oil, namely, a head of a boy; his 'American Circus in France,' engraved for this periodical in February, 1876; his 'Prayer in the Mosque,' owned by Mr. Edwin Packard; his 'Rameses II.,' 'Fête in the Palace of Rameses,' and portrait of himself, owned by Mr. B. Sherck; and his 'View on the Upper Nile,' 'Tête-à-Tête,' 'Pride of the Harem,' 'Woman of Kabzla,' and 'Normandy Peasant-Girl.' Large and beautiful as was the Loan Exhibition, containing as it did bronzes, laces, embroideries, water-colours, and many foreign and domestic oil-paintings, Mr. Bridgman's collection was one of its most attractive and notable features. The young artist appeared with distinction in the presence of the friends of his boyhood.

Having been for several years a pupil of the celebrated Gérôme, an enthusiastic disciple of that master, it is not strange that the influence of the latter should be visible in many of Mr. Bridgman's pictures. The two works that we have engraved do not, indeed, suggest Gérôme strikingly; but others, in subject, in composition, and in colouring, reveal very clearly the source of their inspiration. In the recent exhibition of the Society of American Artists, for example, Mr. Bridgman was represented by his 'Fête in the Palace of Rameses,' certain parts of which remind one easily of Gérôme's 'L'Almée,' and 'Cléopâtre et César.' But a similar remark might be made concerning four-fifths of the contributions to that exhibition, and in general concerning nearly all of the first productions of American artists who have studied in the *ateliers* of Europe. In such cases the intelligent spectator is little inclined to find fault. He remembers how closely Raphael's earlier Madonnas resembled the creations of his teacher, Perugino, and how natural it is, for a child that is learning to walk, to lean upon somebody or something. A beginner in Art must begin with copying; and, the more slavishly he copies at first, the better is he likely to become. His initial works are, or should be, exact transcriptions of natural facts, and of selected models. The results of elaborate convention, the penetration of imaginative conception, the personal impress stamped upon the canvas or the clay, come afterwards. Imitation first, and then originality.

The 'Pyrenees Peasants returning from the Harvest-Field' was painted by Mr. Bridgman for the French *Salon* of 1872, and bought by Mr. A. A. Low, of Brooklyn, in whose gallery it now hangs. In the evening sunshine, and along a picturesquely-winding and bordered road through a rolling region of country, a pair of oxen is drawing a waggon-load of garnered grain, upon which are seated two women apparently much more weary than the faithful beasts in front of them, or the bright young fellow who leads the procession. By the side of the waggon another woman trudges on, her face wearing an expression of ill-humour and disrelish. She and her sisters, evidently, have been working harder than either the oxen or the driver. She is barefoot, too, while the man and the animals are shod. Beyond the shadows of the middle dis-

tance the hill-slopes lie in brightest light, which glows also on the distant landscape and the horizon. The principal elements of the scene are emphasised so as to make a picture of them—and a very pleasant picture it is, sound and harmonious, without showiness and without triviality.

'The Burial of a Mummy' had the honour of bringing to the artist a third-class medal in the *Salon* of 1877, and of receiving from the French critics an award of praise altogether unusual for an American work. The novelty and richness of the incident, the freshness and courage of the treatment, the opalescent lustre of the sky, the relief and distinctive characterisation of the principal figures, the decidedly scenic handling of the subject, the vigour of the invention, and the effectiveness of the composition, are easy of discernment in this successful picture. It is now in the American department of the Paris Exhibition, where it has elicited from the London *Athenæum* highly favorable comment. "The scene," says the *Athenæum*, "represents the Nile, with the dead being transported by water to their place of burial. The centre of the composition is occupied by a barge, on which is fitted a sort of catafalque, whereon rests the mummy-case; at the head and feet are two figures, who may be supposed to be the mother and son of the deceased; an altar with priests and some musicians occupy the fore part of the barge, the stern being filled with a group of lamenting women; the barge is towed across the river by a boat manned by a body of rowers. Another barge, with similar freightage, is seen in advance. All the details of costume and accessories are thoroughly studied, and the drawing and painting are deserving of high commendation, as will be understood by those who remember Mr. Bridgman's 'Nile Boat' in the last year's Academy Exhibition. Especially beautiful is the landscape, showing the mountains, with the last rays of the setting sun lighting up their tops, and the stretch of river beneath reflecting cool and pellucid sky tints."

Mr. Bridgman's contribution to the *Salon* this year is a representation of an Assyrian king killing lions in the amphitheatre. "The monarch," says the Paris correspondent of the *Art Journal*, "has just bent his bow, and is in the act of launching his shaft at a superb lion who has been released from one of the two clumsy wooden cages dimly visible in the background, and who, with extended tail and lip upcurled in a portentous snarl, is evidently meditating an attack." A dead lion lies on the ground. The sky is seen through an opening at the left of the crowded amphitheatre. One of the artist's latest works is a view of an old-fashioned diligence with six galloping horses, entering a village on a bright summer morning. His feeling is strong for the literary aspects of his subjects—for stories that tell themselves, and are interesting, if not startling, in the telling. His principal works thus far have been concerned with reproducing the customs and the types of the ancient Egyptians and the modern Turks.

NEW MUSEUM AT OSTIA, ITALY.



NEW museum has been formed at Ostia, the thirty-third established under the present Director of Italian Antiquities, Commendatore Fiorelli. The museum is placed in the Ostian Castle. It is arranged with much taste in the second story of the castle (built by Cardinal Giuliano della Rovere, afterwards Pope Julius II.), and precisely in the rooms where the galley-slaves were lodged. The first room contains the carved sculptures found in the vicinity; the second, the bas-reliefs; the third and the fourth, the inscriptions; the fifth, the terra-cottas, glass, and bronze; and the last, objects recently discovered. Architectural fragments are arranged along the stair-case, which is decorated with frescoes attributed to Baldassare Peruzzi. In the lower story is placed the following inscription:

"During the reign of Humbert I., most excellent and considerable prince, this Museum has been formed for the preservation of

ancient objects found in Ostia; Francis de Sanctis being Minister of Literary Public Affairs."

The proprietor of the place is Prince Aldobrandini, who has expended nearly a hundred thousand dollars in efforts to improve the sanitary state of the neighbourhood, draining and cultivating two hundred acres of land, planting more than four thousand pine and eucalyptus trees, bringing from Holland windmill-machines, and conducting to within a short distance of the village an excellent spring of water, which rises among the mountains of San Paolo. Now it is hoped that the city, after uniting Ostia and Fiumicino by a carriage-road across the *Isola Sacra*, will continue the conduit of water to the midst of the inhabited region, making a fountain within the castle. The Minister of Public Instruction has changed the moat into an elegant garden, has constructed ramparts along the Tiber, as protection against inundations, and has restored about two acres of marshy land with the earth removed in the excavations.

NORWAY.*

By R. T. PRITCHETT, F.S.A.

CHAPTER XIX.

IN all climes and in all stages of civilisation a wedding is an object of special interest, and is likely to bring forward some traits of national character. The bride is always the great attraction, of course, whether plain or old—not that any bride should ever be plain, however uncomely featured she might be, for, on that day of all others, the spirit should shine through the clay, with every hope of happiness before her; and if there be happiness in the world, surely it must be when the bride becomes the better-half of him she loves. Let us, then, attend a Norske wedding. Weddings are not now as they used to be in the “good old days,” when knives and winding-sheets were a part of the programme—when grim rehearsals of the “grapplers” were frequently repeated, and two combatants, with one belt

round the two waists, grappled and struck until one was vanquished. No; Scandinavian ferocity is subsiding; they think more now of “bleeding” their foreign visitors, and the weddings are sobered down; but the arch-fiend of inebriation tightens his grip, and Norwegian weddings in the provinces are characterized by deep libations and their wretched consequences. Now, having noticed the worst feature of these Northern domestic gatherings, let us turn cheerily to the brighter side of them.

Naturally costume assists a ceremony like this immensely, and should the bride not have old silver enough of her own, everybody is ready to contribute towards the general result, and is only too glad to do anything in his power to add to the brightness of the occasion. In Norway the bride wears a silver crown, which varies a little in form according to date, the most modern crowns branching out all round more than the older



A Bridal Party crossing the Fjord.

ones. The silver crowns are generally made with hinges, four or six in number, so that they may fold up into a small space for carrying in a “tina,” or box. The oldest forms are silver-gilt; the more recent are partially gilt, some parts being left bright silver. The bride also wears a thick curb-chain, with a medal, which is sometimes set in filigree-work; in our case the medal was one cast with a fine bust of Nelson. Tideman, the Norwegian *genre* painter, has portrayed many scenes of the ‘Bride preparing to start,’ ‘Dressing the Bride,’ &c. The

procession to the church is generally all-important: the fiddler first, next the “kander” or tankard man, then best man, bride and bridegroom, fathers, mothers, sisters, brothers, friends, relations, and many others—all the children of the place swarming round the church door. We may say that there is a stolid immobility about some of the Norwegian Piges which seems to become intensified on these occasions; when they do melt there must be a great overflow of spirit and reaction.

The picturesque group at the altar of the church takes one back to the Middle Ages: the bride, resplendent in costume—in some cases quaint to a degree, especially in Sætersdalen

* Continued from page 196.

—with the old silver brooches, rings, and pendants of generations long gathered to their fathers; the bridegroom also, most likely, in costume, with his best man close by to look after the bridesmaid; in the centre, the Elizabethan ruff, pure white as in Queen Elizabeth's time, thrown vigorously up by the sombre black gown, renders the priest a prominent figure; while perhaps a ray from the sun, descending on the group, shines upon the bride at the very moment when that ray only is wanted to complete the pictorial effect of the grouping and its surroundings. The verger, or clerk, with his long red pole—the functionary described in a former chapter—is not on active service to-day to awake the sleepers; in fact, the congregation seems rather inclined to turn the tables and wake him up. The church floor is, as usual, strewn with juniper tips, and, after the ceremony, the bride and bridegroom start home. Walk, ride, drive, or boat—that depends on the distance and character

of the road to be traversed. They are all picturesque: the water, however, carries the palm, and, as we have before remarked, the whole scene causes one to revert to early days, before carriages were used or roads were uninviting to travel through, and when locomotion was a difficulty.

What an evening it was, "the bride's return!" As usual in Norway, you cannot go far without crossing a fjord; this the bride had to do. A twenty-oared sea-boat was her water carriage. What peace! what colour! what harmony! Was it typical of her future married life? A zephyr just filled the broad sail, the large prow rearing grandly in front, with a huge bunch of flowers and green things innumerable on the top; then a large flag and more flowers at the mast-head; and the rowers every now and then bursting out into a refrain, which as one leaves off the other takes up. And how these Norsemen do row! always together. It is generally allowed, by men of experi-



The Bride's Return by Water.

ence in Norway, that so long as the rower is not too "arch-fiended" to sit up, he will always keep time with his oar. The dip of the oars in the calm is delightfully refreshing, and the regular sweep gives an idea of power. The fun is going on at the other end of the boat; the bride is there on a raised seat, with the bridegroom, supported by their friends. The second boat is being left behind, so the kander-man is holding a large silver tankard to encourage and at the same time joke them. Doubtless a spurt will be put on after this, and another race commenced for the run home; or they may just stop for one more "skaal" (the bride's health), and when they have once commenced, be undecided as to going home.

One thing is a comfort at all events: all through the country there is strong evidence of family affection, and these weddings are only the beginning of a new era of happiness. In Telemarken one custom is for the bridegroom to elaborately carve the "stabur," or family treasure-house, with excellent designs

and cunning work, which he effects with his tolle-knives; and good mottoes are carved on the large beds and over the doors of the rooms. There are some from Telemarken district, that quaint land of short waists and shoulder-blades and white jackets—a land abounding with grand old conscientious work; huge timbers made into solid houses; no hurry-skurry, no slurriness, no giving as little as possible for wages received—real good timber-work; and inside may be found carved chests, some of them family treasures handed down for generations. Motto over bed, carved in: "This is my bed and resting-place, where God gives me peace and rest, that I may healthy arise and serve Him." Over the entrance to a house: "Stand, house, in the presence of our Lord, assured from all danger, from fire and theft. Save it, thou, O God; bless also all who go in and all who go out here." And the ale-bowls have good mottoes: "Of me you must drink; but swear not, nor ever drink too much." This motto we would recommend to the

licensed victuallers of England, as good for their "pewters." Another drinking-bowl: "I am as a star unto you, and all the

girls drink of me willingly." Another: "Taste of the fruit of the corn-field, and thank God from your inmost heart." This



Before the Wedding.

one again: "Drink me forthwith, and be thankful, for I shall soon be no more." These, we say, are good sentiments and worthy of note; and they must be the outcome of good honest

hearts deeply rooted, and anxious to benefit not only those about them, but those who come after them.

When the bride returns home there are great doings, and



The Arrival at Home.

firing of guns, and, as we have before observed, libations and dancing; the latter doing good and giving pleasure, the former

producing the next day what is known in Scotland as the "blacksmith's hammer on the forehead," to say the least of them.



A. BOURLARD. PINXT

A. DANSE. SCULPT

THE PRISONER.

D. APPLETON & CO. NEW YORK.

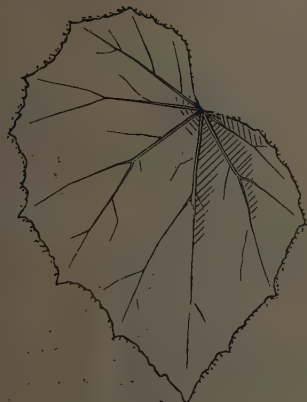
JAPANESE ART.*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.



ALTHOUGH Nature generally works on fixed principles, in which the two halves of a leaf are exactly the same, yet even in this there is occasionally a notable departure, as in the begonia (Fig. 2).† Yet the symmetry of the whole plant is secured by the disposition of the leaves of the plant on the axis; the want of correspondence in the two halves of each leaf is compensated by opposing the lesser halves of the leaves to each other, as seen below.

The most common arrangement of flowers, however, is that in which each is composed of a series of units which are precisely similar. Thus in Fig. 3 there are five precisely similar

Fig. 2.—*Begonia*.

lobes forming the outer ring, five yellow leaves precisely alike forming the next whorl, ten awl-shaped members surmounted with knobs forming the third ring, and five central parts (carpels) constituting the pistil.

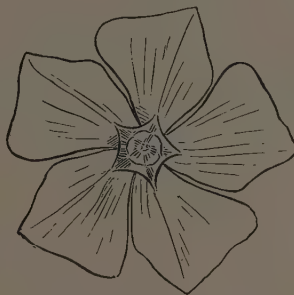
But that we may understand how indifferent it is to symmetry that the units of each whorl should, as in this case and

Fig. 3.—*Stonecrop*.

the great majority of flowers, be precisely similar and have their halves also alike, let us take the example of the periwinkle, where the halves of the members are unequal—but all pointing one way. The effect of symmetry is equally preserved (Fig. 4). Here we see the flower-leaves (petals) have none of them equal

halves. So in the pansy: we find two halves only are alike, but there is no loss of symmetry as the halves are similar; it only demands a peculiar position to make a pleasing variety (Fig. 5).

As regards symmetry, therefore, it is obvious that even Lindley's elastic definition can scarcely be stretched wide enough to

Fig. 4.—*Periwinkle*.

embrace all the modes by which Nature secures the end. He says, "Symmetry may be defined to be the general correspondence of one half of a given object with the other half in structure or other perceptible circumstance." In regard to the simplicity of the means by which seemingly great complexity and infinite variety are produced, the principles that govern all development are easily traced, and may be reduced to their elements, which scarcely exceed two or three in number. It is an axiom in botany that "whatever is the arrangement of the leaves such is the arrangement of the branches; for the branch is always the product of the bud, and a regular bud is always generated in and developed from the axil of a leaf, or the angle formed by its union with the stem or axis. This reveals the principle on which Nature produces her more complex structures. It is merely a system of repetition, and may be carried to any extent. The complexity is only in appearance and extent, for the unit is invariably more or less simple, as well as the method of its repetition. We may not, however, entirely overlook another principle of almost universal application, in which a new factor in the form of numbers comes into play. Whatever may be the numbers of parts in one floral whorl, it is a rule of the vegetable kingdom that such shall either be the

Fig. 5.—*Pansy*.

number in the other whorls, or some power (multiple) of that number. Thus in the stonecrop the outer whorl is composed of five parts, the next of five, the next of ten (or twice five), and the inner again of five.

These processes of Nature and principles of symmetry must have been discerned more or less clearly by the Japanese in their loving and patient study. They must either have seen or divined how, by repetition and alternation combined, the greatest variety might be deduced from the fewest and simplest elements; and this was the secret of their Art. They would see that a flower is made up of four series of parts: "a ring

* Continued from page 79.

† I have found nowhere so clear and instructive an exposition of the principles regulating the formation of plants and flowers in their bearing upon Art and decoration as in a series of articles which appeared in this Journal in the years 1857-8, under the title of "Botany as adapted to the Arts and Art Manufacture," by Christopher Dresser, some time lecturer on Botany in the Department of Science and Art at South Kensington, and subsequently reproduced in a book now out of print, under the title of "The Art of Decorative Design." (See also "Unity in Variety, as deduced from the Vegetable Kingdom," by Christopher Dresser: London, James S. Cassell, Petter, and Galpin.) As these original sources are not readily accessible now, I have no hesitation in giving, with Dr. Dresser's permission, a few of the more striking and important illustrations he supplied, with a summary of his views, in order that I may more easily point out their bearing on the progress and development of Japanese Art.

of outer leaves, which are usually green; a ring of coloured leaves; a number of awl-shaped or threadlike members, terminated in knobs, which are usually yellow; and a central organ consisting of several portions." In the arrangement of these parts is set forth the principle of alternation, for the members of the second series do not fall over the parts of the first series (the petals do not fall over the sepals), but fall over the spaces between them—they alternate with them. The parts of the third series do not fall over the constituent members



Fig. 6.—Guelder-rose.

of the second, but between them—they alternate with them; and so with the inner series, the same rule is acted upon, and in its application productive of endless variety, and that intricacy of form which Hogarth eulogizes as "leading the eye in a wanton kind of chase," the secret charm of which is ever to see in these outward manifestations of beauty the *causa causarum* of so much variety—the law of development, the principle of order, the regularity of succession on a geometric basis. A methodical arrangement, invariably followed, is carefully con-



Fig. 7.—Guelder-rose.

cealed by what is seemingly confused, and without any trace of regularity or rigid rule. "Freedom seems the rule, and not order. The convolvulus winds its way in graceful freedom around the branches of the hawthorn bush, and the honeysuckle wanders equally at its own free will amidst the closely packed inhabitants of the thicket."

But a cursory glance at the guelder-rose will show that the leaves are arranged upon the stem in an orderly manner, that they grow in pairs, which are so placed that when we look upon

the top of the branch the leaves are seen to be in four rows. Here two leaves are opposed to each other, one of which passes to the right and one to the left; then one of the next pair advances and one recedes; one of the next pair again passes to the right and one to the left; and so on through the entire length of the branch (Figs. 6 and 7). This is not an uncommon mode of leaf arrangement. A law of order and a fixed method of arrangement prevails uniformly, but its existence is concealed from the eye. In some instances leaves which are not arranged in an opposite or whorled manner, and which were long regarded as being without order in their disposition, so well had it been disguised, were discovered by Bonnet to have a spiral



Fig. 8.—*Polygonum cuspidatum*: Lime-tree.

disposition, and were so placed that a thread wound in a corkscrew-like manner around the stem touched the base of every leaf; and this spiral leaf arrangement occurs in a number of modifications which become more and more complicated character. But all may be traced to the same principle, and have their origin or more simple development in those instances in which the leaves are alternately at either side of the stem, and one only proceeds from the stem at the same level, as they are consecutively higher.

This is the simplest form, or the first of a series, which successively becomes more and more complex. In the lime-tree we no longer find two or more leaves originating in one transverse plane, but the leaves are protruded solitarily at intervals, one at one side and the other at the other alternately (Fig. 8).

Fig. 10 shows the more complex spiral arrangement of the *Colchicum autumnale*, where one revolution in the spiral thread encounters three leaves, the fourth, or first of the next cycle, being over the first—as shown diagrammatically delineated in the Figure. One secret of the infinite diversity produced under this arrangement is found by the variation in different plants of the distance between each leaf. "In some the consecutive leaves are equidistant; that is, leaf two will be removed from leaf one by half the circumference of the stem. The sugar-cane, leek, and daily lily, and most grasses, are illustrations of this mode of arrangement. In another spiral arrangement, as the autumn crocus, the leaves are removed from one another by one-third of the circumference of the stem. In another the leaves are in five rows, and the consecutive leaves in the spiral series are two-fifths of the circumference of the stem apart; this being the case, the spiral thread passes twice round the stem before reaching a leaf situated over the first, while in the instance before given a leaf so situated was arrived at by making one circuit round the stem. This disposition seems very common being met with in the rose, apple, pear, cherry, and many

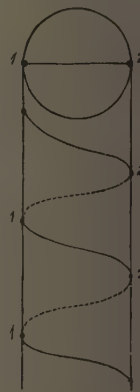


Fig. 9.

others, including the poplar and the oak. In some, as in the holly and plantain, "the spiral series are three-eighths of the circumference of the stem apart, and the spiral thread has to pass three times round the stem before encountering a leaf situated over that with which we start; while in the house-

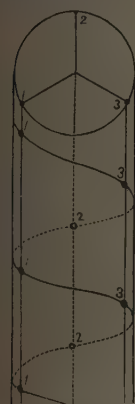


Fig. 10.

leek, minor convolvulus, and wormwood, the leaves are disposed in thirteen rows, and the consecutive leaves are removed from one another by five-thirteenths of the circumference of the circle, so that it is necessary to follow the spiral thread five times round the stem for the next leaf situated over the one from which we start." This is called the "elongated repetition," as distinguished from the principle of radiating repetition common in flowers. In these latter there is an organ formed of one or two members repeated in a circular arrangement (as in Fig. 3). But to show the infinite resources by which variety is secured, however simple the elementary forms or rigid the geometric basis, we find that radiating repetition not only occurs in the case of flowers, but is seen in the top view of every branch. Thus a top view gives

radiating repetition, and a side view elongated repetition.

Whatever is the arrangement of branches and leaves, such also is the disposition of flowers and of the floral parts, all equally subject to one orderly principle of development, and the same. Indeed, as Dr. Dresser demonstrates, "all parts are thus protruded in fixed stations, for the only two typical organs of the plant are the leaf and stem; and these in their modifications give rise to all the members of the vegetable structure." And so we get the revelation of the fact, that amidst all the endless variety and beauty in the vegetable world, which seems to carry with it the most perfect freedom from all rigid rules and geometric lines, or mathematical proportions, a principle of order everywhere prevails, in the least as in the greatest; and that plants, whatever their appearance or development, are founded on a geometric basis, as are the motions of the stars and the celestial spheres themselves.

We now see not only how repetition and alternation are principles of plant growth, but manifestly the sources of much of the pleasure we derive from beholding the vegetable and floral world. The true artist seeks from the simple elements of natural beauty to follow Nature's lines and reproduce new combinations upon some elementary principles for the delight of mankind. So, at least it seems to me, the Japanese have ever proceeded in their artistic development and its decorative tendencies, and with no mediocre success. If, as can clearly be shown, repetition with variation—the chief element of which is alternation of similar forms and colours in a certain order of contrast and succession—lie at the root of all beautiful combinations in the vegetable world, we see at once how unlimited a field for study in decorative Art Nature supplies when in her least lavish moods. In radiated or elongated repetition of leaves and petals of flowers, or of a spot or stripe of colours, we may trace the original of all the best and choicest ornaments which have found acceptance in different ages. This repetition of the spot has given rise to a class of patterns termed "powdering," and when combined with order, it has its most simple form in the repetition of a geometric basis of a dot. This repetition with variation, so constant in nature, has appeared in every style of ornamentation which has come down to us from ancient times, and the chief merit of the Japanese will be found in the more perfect application of the principle and the nearer approach they have made to the Great Exemplar, in the richness of the collected products and the felicitous, if not unerring, instinct with which they have drawn from Nature its best lessons.

It would be foreign to the object and scope of this article to enter upon any consideration of the more abstract questions connected with the subtlety or strength which may be the properties of different lines or curves. Hogarth's line of beauty, or a line of life as indicative of vigour and vitality, and the curves

used by the Greeks as the most in accordance with their own sense of beauty, and giving the best expression of refinement in form, suggest matter for endless discussion. The Greeks appear to have adopted many curves, from the parabolic to the elliptic, and the cultivated eye feels that curves are least satisfactory which have their halves alike. In Nature these are rarely seen. Dr. Dresser believes that with curves, refinement rests in subtlety, for that line, the constructive origin of which it is most difficult to detect, is found to be the most beautiful. Thus he says, "An arc is the least beautiful of curves, for its origin is instantly detected. A portion of the bounding line of an ellipse is more beautiful, for its origin is less apparent—it being struck from two centres. The curve which bounds the egg-shape is more subtle still, because it is struck from three

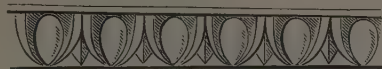


Fig. 11.

centres; and so on, in ratio to the number of centres employed in the construction of a curve, and its consequent subtlety, is its beauty."

Now, of all curves affected by the Japanese, I think that which bounds the egg shape is their predilection. Given then the selection by instinct of one of the higher and more subtle of curves, and the adoption of the fruitful principle of repetition and alternation, as the conditions of variety and beauty, the Japanese seem to have very early fallen upon the most essential elements of decorative Art in its best form. The discovery of the principle of alternation and repetition in ornamentation, whether in Nature or Art, was, of course, no monopoly of the Japanese. The Egyptians, the Greeks, the Romans, and the Hindoos, all have shown in their decorations how well they understood its



Fig. 12.—Hawthorn.

value. The echinos, or egg-and-tongue moulding of the Romans (Fig. 11), is an example in point. It consists of oviform centres arranged in a horizontal series, with tongues or arrow-heads between, and alternating with them.

But Nature is not content with alternation and repetition for the production of variety and the highest beauty. There is a certain coyness and artifice in the way in which she conceals the method, and by the device adds a new charm. It is in this direction that it has seemed to me the Japanese have shown a subtlety of tact and truly Oriental patience in extracting the last secret of Nature's ingenuity wherewith to enrich the work of their own hands. Alternation is only one of Nature's infinite resources by which provision is made for endless variety and beauty in perfect combination. A confluence of lines where leaves are given off from branches, and branches from stems is continual; but a close observation shows that this "branching

is concealed by the foliage during the summer months, in which period alone plants present themselves in an ornamental aspect; and while the leaves are given out in countless numbers, the means devised for calling attention from the union of the leaf-stalk with the stem are endless. The bud arises in the angle formed by the upper surface of the leaf-stalk and the stem, and thus acts as the alternating members do in the examples already adduced. The alternation itself, which seems to be designed as a means of calling attention from a union of lines in all cases unsatisfactory, is here further strengthened and supplemented by a device full of grace. "A special provision for so arresting the attention that it shall not fix upon this confluence of lines is also made, for a pair of small leafy or membranous organs (stipules), of a form rich in subtle beauty, conceal this juncture" and the point of weakness. The growth of special organs is substituted for the principle of alternation, and Nature with the one effort secures many ends, while man, in his ignorance and feebleness, is reduced to seek, by many converging means, to attain a single object. This leads to the consideration of other lessons which the study of Nature brings to the artist, as well as to the moralist or naturalist.

The forms of plants and all the parts of a plant are invariably in harmony with the circumstances in which it exists. Thus adaptation should form one of the objects of an artist's closest study. The trees which grow on high and exposed positions, and the plants destined to flourish on the unsheltered plain, have long and narrow rigid leaves, which best enable them to bear the fury of the tempest; the stems, by their strength combined with elasticity, show a similar adaptation. In all these particulars the Japanese are close observers, and this gives a special charm to many of their slightest works with brush or pencil. If they desire to represent the action of wind, not only the dresses of their figures will convey the impression to the mind, but the grass and flowers with their slender stems will be turned by the wind, as Dr. Dresser observes, "in the manner of a weathercock—its back to the storm." All this minuteness of observation tends to create excellence in decorative Art; and I cannot doubt that this patience and minuteness in the study of the vegetable and animal world, both characteristic of the Japanese, has had much to do in suggesting to them the utmost regard to fitness and perfect adaptation, which constitutes one of their great merits.

THE GROSVENOR GALLERY, LONDON.

TWO hundred and forty-one works of Art in oil, in water colours, and in sculpture, including also a few etchings, hung and arranged with the taste and judgment so characteristic of all the doings at the Grosvenor Gallery, are within the easy grasp of the visitor almost at a single visit. The plan of grouping each painter's works by themselves is still followed with advantage, and room is found not only for distinguished professors of the orthodox and traditional in Art, but for those erratic boulders of æsthetics whose works call forth in some quarters mirth, and in others admiration. It is this catholicity in Art, this generous recognition of every man, whatever his method, who shows in his work earnestness and thought, which gives special character to the Grosvenor, and makes it a notable feature of our time.

We scarcely think that the panelled figures painted by E. Burne Jones, some ten years ago, representing the Seasons and Day and Night, with the appropriate verse from the sympathetic pen of William Morris on the pedestal of each, will enhance the painter's reputation; but, on the other hand, his 'Laus Veneris' (106), and his 'Le Chant d'Amour' (108), especially the latter, are the most Venetian examples of colour ever seen out of the studio of Gabriel Rossetti. The lugubriousness with which E. Burne Jones clouds every countenance, even that of Love and the Goddess Venus, he will lift some day when his philosophy is riper and healthier—when he has discovered that all mankind, especially womankind, do not walk about the world like hired mutes at a funeral.

Thoughtful and gifted disciples of this quasi-classic, semi-mystic school are Spencer Stanhope, T. Armstrong, Walter Crane, Albert Moore, and especially Evelyn Pickering, who has made immense advances in her art within the last two years. Adequate examples will be found in the East Gallery of all five. Of Lady Lindsay's three compositions, we prefer her profile portrait of 'Lady Henry Scott' (81), in blue dress, on account of the artistic intelligence with which the whole is felt; and Mrs. Louise Jopling's 'Pity is akin to Love' (136), is, like her portrait of 'Evelina' (77), worthy of her reputation. One of the lady contributors, however, has, we think, excelled herself this year, and that is the Marchioness of Waterford. For largeness of design, originality of invention, and purity of sentiment, we think her group of five children, which she calls 'A Recollection' (167), and her 'Christmas,' a poor Madonna-like mother and child, seated in a wooden gallery, receiving gifts from peasants, because "The Lord of the Season always sends his representative to receive homage and an offering," are surely two of the finest compositions in the exhibition. Among other

notable contributors to the East Gallery are G. Howard, E. Barclay, J. Melhuish Strudwick, M. Fisher, F. Leighton, R.A., Stuart Wortley, R. Lehmann; and more fully represented, perhaps, than any of them, are W. J. Hennessey, G. H. Boughton, and P. R. Morris. Nor is the lovely idyl of 'The Bell-ringers' (143), by W. G. Wills, who is at once poet and painter, to be passed unnoticed. The sway of some of the girlish figures, the action of their hands and arms, and the line composition of the whole, all indicate a nature peculiarly sensitive to beauty; and, as regards the tone of the picture, an eye that can be soothed by the harmony of colour. 'Little Daisy,' a full-faced portrait of a sweet little girl in furred pelisse, is by J. Forbes-Robertson, who, like Mr. Wills, combines in himself two professions, that of painter and player.

The sculptures of Count Gleichen, Adams-Acton, J. E. Boehm, and others, we must leave till we come to the Royal Academy. The great features in the West Gallery are the two noble landscapes of Cecil G. Lawson, an artist whom Sir Coutts Lindsay may be said to have discovered, or whose surpassing merits, at all events, he has been the first adequately to recognise and place before the world. The one in the place of honour, called 'In the Minister's Garden' (21), represents beehives and hollyhocks in the foreground, under a great Scotch fir, with a grand Rubens-like stretch of country beyond; and the other, 'In the Valley' (58), is a Welsh pastoral, with a river overshadowed by a silver bush and other trees, and a distance of the most lovely blue. We have no space to enter into technical details, further than to say that Mr. Lawson's style is bold, large, truthful, and entirely his own; and we may add that he has now taken his place among the few British landscape painters who really deserve the name of distinguished or great. On the left of the first-named landscape hangs a portrait of W. T. Eley, Esq. (20), by E. J. Gregory, whom Sir Coutts may also be said to have discovered, whose powerful handling and masterly colour stand perfectly the test of being placed in juxtaposition to one of the most perfect portrait canvases Millais ever painted. We refer, of course, to his lovely 'Twins.' C. E. Hallé has gathered strength since last year, if we may judge from his portraits of Lord Reay and Mrs. Poynter; but our space is already exhausted, and Heilbuth, Watts, Alma-Tadema, Herkomer, and Tissot we must pass by, and the water-colour contributions must also remain unnoticed. Even Sir Coutts himself, who has three small pictures of undoubted quality in the exhibition—one especially, 'The Shepherd's Farewell' (16), the figures of which are Florentine, and the landscape Venetian—must rest satisfied with our hearty congratulations on this his third undoubted success.

ILLUSTRATED CATALOGUE OF THE PARIS INTERNATIONAL EXHIBITION.

IV.

THE plaque here engraved, from the display of Messrs. ELKINGTON, of London, is executed in *repoussé* of silver and iron, damascened with gold. The subject is taken from the well-

known picture by Paul Delaroche, the daughter of Pharaoh finding the infant child Moses hidden among the bulrushes—the boy who was destined to be the deliverer of his people out of the



house of bondage in Egypt. The border is composed of four iron plaques in the "style Egyptienne." The effect of the colour is

singularly pleasing, contrasting as it does with the ornaments of gold and silver. The whole composition is exceedingly harmonious.

FEATURES OF THE EXHIBITION.

TO the critics of the Paris International Exhibition, the great show presents itself under various aspects. One writer sees in it a grand national *fête* and spectacle intended by Frenchmen to glorify France, "to give a lift to the nation and the capital. Such

a motive is comprehensible just now in the case of France; and, moreover, the strangers who flock to Paris will leave substantial proofs of their good-will to the owners of shops, hotels, and restaurants." As far as the promotion of peace, the establishment of confidence between man and man, the softening of morals, and the spread of charity, are concerned, these results exist only in the

We devote another page to the Porcelain Works of Messrs. BROWN-WESTHEAD, MOORE & Co., of Cauldron Place, Staf-

fordshire. The firm has made a strong effort not merely to establish, but to extend its fame. The works consist not only of



all matters for "trade," in the production of which they arrive at great excellence, but of Vases of large size, of unexception-

able forms, painted upon by artists of great ability who form the staff of the establishment.

optimism of mild-mannered philanthropists. The real benefit to be received will fall to the lot of the French people, who, by this means, will show off to the world their rapid recuperation from the low estate in which the German armies left them, and their replenished purses and coffers. France has invited the nations to witness her splendour after disaster, and to leave their pennies in the tills of her shopkeepers.

Another writer thinks that the world has become weary of these great fairs, and of the loud fuss made at the inaugurations of them; that the talk of their regenerating influence upon mankind

is the buncombe of exhibitors who expect to use them as mammoth advertising machines; and that they are worth little except "to teach the buyers for large shops where to go for the best articles," and are interesting only "to those who prefer huge galleries of pictures and gigantic museums of *bric-à-brac*, and endless arrays of pretty toys, to smaller collections of the same wares." To be sure, they may subserve in some small measure the application of science to the means and amenities of existence, and may develop in a slight degree the artistic taste of a continent; but "it is safe to say that they will do little for man except to hurry

M. DUCEL is the great manufacturer of works in cast iron, to whom Paris is so largely indebted for the grace and elegance that supply so many of the adornments of its streets. The five

engravings we give are copied from his Lamp-posts, or Lamp-stands; those chiefly that hold movable lamps, or are intended to be surmounted by vases. Our illustrations convey sufficient



idea of the designs, but they can give none as to the remarkable clearness, sharpness, and delicacy of the casting, which is gene-

rally as brilliant as if the metal employed were bronze instead of iron.

him a trifle more. An International Exhibition is now a big fair, with rather costly articles on the stalls, and that is all." As such, it is really "not much worse than a decade of Derby days;" the city of Paris is Epsom race-course on a grand scale; flags are flying, bands are playing, everywhere are bustle, confusion, and merriment. The Republic has scored a success, and the Legitimists and rich Imperialists have gone off into the country with their noses considerably elevated, and their hands thrust determinedly and deeply into their trousers-pockets. Do not speak of the comity of nations, the peaceful sway of genius, and the greatest good of the greatest number. Selfish and pushing advertising is the key-note of the strain, the true beauty of which consists in the abundance of its sharps and flats.

Another writer, not less practical but more liberal than the former, finds in the Exhibition a welcome opportunity for the education of artisans of every land, and gauges its value by its success in extending their knowledge of the manufactures, industries, and arts of other lands, and in telling them how best they can use this knowledge to their own commercial profit. Any nation that refuses to take the utmost advantage in this respect, should consider the exhibition as the occasion of a great calamity, and should bewail the short-sightedness and folly which transform this performance of the Frenchmen into a casting of pearls before swine. "That which we want specially to know," he exclaims, "is the results of this universal competitive display, how we are affected by it, the practical lessons which it teaches, and the effects

The works that issue from the atelier of LEFEVRE, of Paris, are marked by a most lively fancy of



design and artistic refinement of execution. In productions of bronze,



of the class of which we give examples, the French capital has long borne the palm. Clocks, Vases,

and Pedestals, and all the peculiar graces of Parisian



homes, are the especial products of the famous factory.



But his single figures are modelled with refined artistic

skill; they are, for the most part,



from original designs, furnished



by the leading sculptors of France.

which are likely to be produced on the several states whose goods and works are there exhibited, by the expansion and development of those branches of trade in which they are supremely interested, and in which they are chiefly engaged." To this end he recommends, first, the setting apart, out of each national treasury, of a sum of money for sending to Paris a company of skilled workmen who shall study the Exhibition each in his own department, noting any striking phase or prominent feature, and whose collected reports shall be circulated throughout the country. Secondly, the sending of a few picked men for specific duties, who shall write learned and

comprehensive reviews; and, thirdly, the sending of representatives of employers and of organised bodies of working-men, whose particular duty it shall be to give detailed and technical descriptions of matters in which they are peculiarly interested. "With the employers the task would be comparatively easy; a few leading ones in certain trades could settle the whole thing so far as they were concerned in a few hours, as they would know precisely what they wanted, and the men who were capable of understanding and of discharging the duties imposed on them. The organised bodies of working-men have it in their power to contribute their

We engrave seven of the contributions of WEDGWOOD and SON, of England; the name has a magic influence for all who love ceramic art. The productions of the great predecessor, no doubt,

influence for good his successors, but it is sure that the fame handed down by the one to the other has been prejudicial, and not beneficial, to the firm by which the works are carried on—the



grandson and great-grandson of the illustrious Josiah. It will be seen from the specimens we give that some of the old forms are retained; so, indeed, of the old ornamental groups and figures;

quota in carrying out a scheme which cannot but be beneficial to the whole of their class. If only two good men were selected by each society whose trade is represented in the Exhibition, their contributions to our general knowledge would be of immense advantage to all."

These several views of the functions of an International Exhibition—and there are others that might be added to them—contain perhaps the most of the collective truth on the subject; but, without deciding which of them has the greatest amount of truth, we

but in the productions of the present firm there is much that is original as well as excellent: they will take rank among the best of British potters.

pass to some special features of the show, and first of all to the very inviting accessories which clever Paris has prepared for her guests. These accessories were described as follows in the July number of *Appletons' Journal*:

"Never was exhibition so varied, so really international, before. Congress after congress is held, interspersed with musical, literary, and scientific festivals. The streets of Paris are crowded with spectacted *savants* from all parts of Europe and from remotest Orient. The Celestial ambassador sent from China to her Majesty



Messrs. STEEL and GARLAND, of Sheffield, are noted as manufacturers of stoves, grates, and fenders. We select for engraving one of their many contributions; it is a Grate of iron, inlaid with brass *repoussé*, from a design furnished by Mr. Talbert, a skilful

and successful designer for Art-manufactures. The figures represent Poetry and Music. All the ornamented parts are in good taste. The Grate is one of eight contributed by Messrs. Steel and Garland. They rank high as examples of finished workmanship.

of England has been detailed hither to report on all that is rare and curious, and a most faithful reporter he is, for I remember watching him at a lecture delivered by Mr. Stanley, in London, as he laboriously traced down, on grandly-figured paper, the outlines of the great African map of the Royal Geographical Society. The eccentric Shah is on his way; and it would be certainly surprising, in case peace should be the outcome of the present European dilemma, to see the Czar of Russia and the Sultan of Turkey hobnobbing together in the *salons* of the Grand-Vizier. Royal visits are but of minor consequence, however, by comparison with the arrivals of the distinguished composers, singers, actors, painters, musicians, from all parts of the world. In the great theatre in the Trocadéro Palace—a hall which can seat many thousand persons, and which has an organ run by steam—there is a gathering of intellectual gods and goddesses almost every day in the pleasant midsummer-time. Music—heavenly maid!—receives the first attention at the hands of the music-adoring Parisians, and ten mammoth concerts are to be held in the great ‘Salles des Fêtes;’ while an unlimited number of picturesque and popular musical festivals,

international in character, has already begun. From Italy, from Austria, from Spain, from Belgium, and Holland, and Germany, come musicians of all classes and recognised conditions, eager in emulation. Interspersed among these harmonious gatherings are lectures by men of all nations on every conceivable subject, and the Postal Congress is displaced by the Congrès Géographique, which, in its turn, gives way to a congress on money, weights, and measures, which is set aside for a congress of Americans and Frenchmen, on the subject of a commercial treaty, and so on, until the very brain tires. If you care about international discussions upon agriculture, public hygiene, industrial and artistic property, institutions for saving money, philology, political economy, meteorology, medical service in armies, or analytical anatomy, you may come and discuss and air your views, until the doors of the Exposition close, on the last of October. The city of Paris proposes to treat the simplest of her guests in true republican fashion, as well as the most renowned, for she has organised grand out-of-door *fêtes* for the late summer and early autumn, in which every one can participate. All the principal avenues and parks will be

Of the productions of Messrs. MAW & Co., of Broseley, we supply a second page—engravings of their designs for Panels,



Slabs, and Sides of Fireplaces. It will be seen, on the most cursory inspection, that the designs are by first-class artists,

and the results may be described, generally, as skilful and excellent paintings on durable earthenware.

deluged with the brilliancy of the electric light; the genius of M. Alphand, the Director of Public Works, has exhausted itself in efforts to prove that magnificence is not the special appurtenance of a corrupt court, but may belong to a latter-day republic as well. How vastly wiser are the French of to-day in celebrating their political progress in this fashion, than their forefathers, who transformed the Champ de Mars into an amphitheatre, in which crowds of frantic and unreasoning men and women met to worship the Goddess of Reason!"

The restaurants of an International Exhibition are by no means

superfluous affairs, if one were to judge by the manner in which they were patronised in Fairmount Park, in Philadelphia, or in London, Vienna, or Paris, during previous world's fairs in those cities. For visitors to the Paris Exhibition of 1867, and to our own Centennial Exhibition, it was pleasant to get nourishment at the various national establishments erected on the grounds. One day they would go to the Bavarian restaurant, the next day to the Turkish restaurant, the next to the Chinese, the next to the Italian, and so on. They might regale themselves even at

On this page we engrave two of the very high-class metal-works of Messrs. JONES and WILLIS, of Birmingham, and also of London;



the Gates are of wrought iron, the Standard is of wrought brass. The latter is a Seven-branch Gas Sanctuary Standard, 13 feet high, in the

Late Gothic style; the uppermost part is supported by a tricolunar shaft borne by a tripod base resting on three dragons. The wrought-iron Entrance Gates are designed in the spirit of the Early Gothic; they are hammered iron by the ordinary black-



smith's tools. That this may be apparent to connoisseurs, they have been left without superficial decoration of any kind. The weight of the Gates is about four tons.

several of them during a single forenoon. This year, however, the Paris restaurateurs have succeeded in keeping the business in their own hands, and are raking the cash into their own coffers. Hungry persons, as a rule, do not find fault with French cooking or with French viands; but it cannot be doubted that the general enjoyment in the matter of provender would have been largely increased had that variety which is the spice of luncheons not less than of life been offered to thirsty or famished strangers. For the last few years, however, the French have been exceedingly, if not excessively, thrifty, their thrift having well-nigh

repaired the waste places in their finances. What more natural than that the Parisian restaurateurs should have demanded from the government the exclusive right to administer upon the gustatory demands of visitors? Instead of the picturesque and varied booths, kiosks, and saloons, of China, Russia, Austria, Italy, England, and Bavaria, which the managers of the Exhibition of 1867 allowed to be erected in the Champ de Mars, and in which bright beves of native waiters and waitresses in national costumes flitted about on errands of mercy, four French buffets have been provided, one at each corner of the principal building, and in addition

Mr. THOMAS HALL, house decorator, of Edinburgh, exhibits a work of considerable merit. It is a very agreeable picture of decorated furniture and wall-panelling for a dining-room, of the Marie Stuart period. We avail ourselves of a description with which the artist-manufacturer has furnished us:—"The centre of the space is occupied by a Buffet constructed in two stages. Upon the lower panels are painted heads of Queen Mary and

Darnley. Upon the centre panel of the upper portion is a picture representing the landing of the youthful Queen Mary at Brest, in France, in the year 1548, accompanied by her four little maids of honour. The other panels of the buffet are painted in imitation of leather, with the armorial bearings and monogram of 'Marie.' Over the buffet is a frieze in imitation of tapestry, the subject being the Legend of the Thistle, the national



emblem of Scotland. The story goes that when the Danes invaded Scotland, they resolved to avail themselves of stratagem, and in order to prevent their tramp from being heard they marched barefooted. They had thus neared the Scottish force unobserved when a Dane unluckily stepped with his foot upon a superbly prickled thistle, and uttered a cry of pain, which discovered the assailants to the Scots, who ran to their arms and

defeated the foe with great slaughter. The other panels are filled with a diaper of thistles and fleurs-de-lis, while in the coved upper wall are displayed the Royal Arms of Scotland, and also those of Marie, Darnley, Arran, Lennox, the City of Edinburgh, and the Order of the Thistle. On each side of the buffet is placed a carved chair of same period, viz. sixteenth century." The whole work is creditable to Scotland.

to them only one or two more on the adjoining grounds. If the reader will remember that these grounds are about two miles away from the centre of Paris, he will recognise the dependence of guests upon the provision made for sustenance at the Exhibition itself; and if he will consider that within this distance scarcely any edibles but sausages and bread can be found in comfortable places, and that the number of the restaurants on the grounds is immensely disproportionate to the vast concourse of spectators, he will not feel inclined to cheer very lustily the arrangements which have been made for the gratification of the hungry and the thirsty.

The principal avenue, or esplanade, running from end to end of

the Main Building in the Champ de Mars, contains on one side a series of house-fronts in the styles of architecture characteristic of the several nations. This feature is altogether novel and noticeable. The American house-front consists of curious imitations of plaster-work stamped out of zinc, which have been admired by some critics and execrated by others. The English have invested fifteen thousand dollars in their structure, which is built of pitch-pine and plaster in the Elizabethan style. The Swiss have fixed their national motto over a *fac-simile* of one of the gates of Berne. The Dutch and the Belgians have used brick and stone in the fashion of the modern Renaissance. Russia reproduces a log-house

M. JULES GRAUX, of whose contributions we engrave two on this page, is one of the most eminent of the bronze manufacturers of Paris, and, like those of so many of his compeers, his works supply indubitable evidence of the inspiration they

care. We have selected an example of his Pendules. There is no bronzist who does not make such works his especial study; for there are very few houses throughout France in the *salon*



derive from Art. His productions are well known and highly esteemed everywhere. They are creations of veritable artists, manipulated by experienced skill, and finished with sufficient

once occupied by Peter the Great. Austro-Hungary's façade is adorned with the names of her foremost authors and artists, and with the colours of the empire. The Tunisians, Siamese, and Persians, regale themselves with balconies in stone; and finally Portugal shows us an imitation of the cloister arches of an old building near Lisbon. "It is in the style of the late Burgundian-Gothic of the fifteenth century, bold in outline and proportion, and rich and quaint in the complications of tracery in the arch and on the columns and supports. This front is returned from the street-end and carried along the flank of the section, and is singularly effective.



of which, however humble, there is not one. Moreover, Paris is the principal source from whence such *objets de luxe* are scattered throughout the world. England produces few of them.

It will remind collectors and antiquaries of the large and generally successful ornamentation of the country and time, which had its influence not on architecture only, but on plate and goldsmith's work all over that portion of the peninsula, then the cradle of discovery and the home of commerce."

The fishes in the aquariums have not been prosperous. Many varieties were brought from China, Russia, Switzerland, and Germany, and a beautiful show they made at first. But the water in the huge tanks was not congenial to them, and, in spite of the ingenious oxygenation of the element, the animals began to sicken



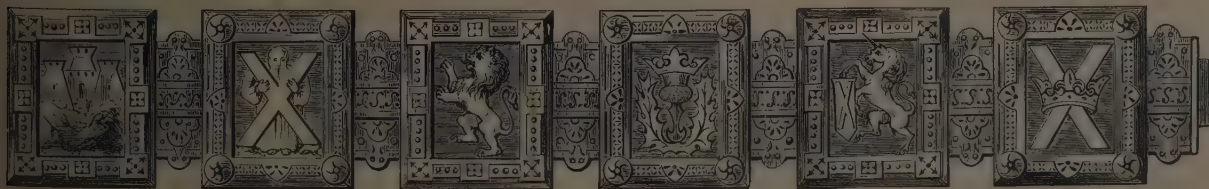
The firm of MARSHALL and COMPANY, of Edinburgh, contribute minor Art-works, the produce of their skilfully and rightly

directed establishment in the Scottish capital. The examples that we engrave are Locketts, Brooches, Crosses, and Bracelets, com-



posed and arranged with taste and judgment. They are of silver, the ornamentation being of black enamel: these graceful and effective productions, although of much elegance and appropriate for

wear, are not of costly character. Visitors to Scotland are accustomed to see these national memorials of the country, and to acquire them as reminders of scenes and circumstances pleasant to recall.



and die. The principal aquariums are on the north bank of the Seine. They are intended for both salt-water and fresh-water fishes.

The success of the Japanese in selling their wares is early and conspicuous. At Philadelphia these Orientals were patronised with great zest; they sold almost all their goods, and were clever enough to tack the name of the purchaser and the price that he paid to every article left with them for storage. At Paris they are

again selling fast and soon; not only so, but the sums received are said to be double those asked for similar imported productions on the boulevards. Every exhibit from Japan bears a label containing the price of it.

With a view still further to increase the comfort of visitors, M. Krantz, the director-general, has permitted the erection on the grounds of several kiosks, where tobacconists may dispense the soothing herb. The Hungarian Inn is already one of the most

M. SERVANT, a well-known ébéniste of Paris, maintains the high rank he has long held among the foremost cabinet-makers

of France. The two of his works we engrave on this page are a Jardinière, style Louis Seize, the central band being enamelled in



tints, and a classic Table supported by four figures of flute-musicians, an adapted copy from the original in the British Museum. These are by no means the only productions contributed by the

firm; it largely aids the Exhibition by works that claim supremacy in the art of which M. Servant is so distinguished and leading a professor.



charmingly built and attractively furnished resorts on the Champ de Mars. It is a small, wooden cottage, with a thatched roof, that protects a band of sixteen musicians, who discourse sweet Hungarian melodies from eleven o'clock in the morning until

five o'clock in the afternoon—melodies spontaneous and unwritten, rich, sprightly, or funereal, infinite in variety and exceedingly impressive. Everybody is delighted with the Hungarian musicians.



J. ALMA TADEMA A.R.A. PINXIT

L. LOWENSTAM SCULPSIT

ARCHITECTURE IN ANCIENT ROME.

D. APPLETON & CO. NEW YORK.

OUR STEEL ENGRAVINGS.

THE VISIT OF THE FOSTER-CHILD.

(Frontispiece.)

M. RITSCHER, Painter.

E. MOHN, Engraver.



O various examples of German *genre* painting which have frequently appeared recently in our publication we now add another, and by no means one inferior as a composition or in interest to any that have preceded it. The attitude and expression of the little girl who has been brought to see her early nurse are quite true to childhood;

she has evidently lost all recollection of her foster-mother, who, with her lap filled with the vegetables she is preparing for dinner, holds forth a hand to give the young visitor a welcome: the latter, however, either too bashful, or too mindful of what is due to her clean white frock and the other accompaniments of being fitted out for the occasion, draws back, half refusing to accept the hand. The old woman, whom we may assume to be now the nurse or attendant of the little lady, gives an encouraging push with the hand to urge her to do what it is her duty to do. These three figures are, both collectively and individually, good in design and drawing, while an interesting addition to the group is the bare-legged boy in front, who, habited as if he were a juvenile blacksmith, leaves off whipping his wooden horse to examine the new arrivals, the younger of whom is most probably his foster-sister and his playmate of former days.

Ritscher belonged to the Dresden school, and studied under the special guidance of Professor Bendemann, with whom he executed very excellent portraits, ideal heads, and historical subjects. On leaving his master, Ritscher directed his attention to *genre* pictures, the last he ever painted being that here engraved, which was purchased by the authorities of the Dresden Gallery, where it is now placed. The artist died about two or three years ago, in the prime of life.

THE PRISONER.

A. BOURLARD, Painter.

A. DANSE, Engraver.

BUT few examples of the work of Auguste Bourlard are known either to English or American picture-buyers. In the catalogue of the pictures in the Paris International Exhibition of 1855 we find the name appended to four pictures of subjects chiefly somewhat akin to this, judging from their titles; so that it may not unreasonably be assumed the painter of those and of 'The Prisoner' is one and the same person. If so, he was born in Paris, and studied his art under Léon Cogniet. It appears, however, that he has quitted France, and become a resident of Belgium, for to his signature, painted on the skirting-board of the room, and faintly visible near the leg of the chair on which the lady is seated, is appended the word "Mons," and the date "'76," so far as we can make it out.

But it is almost self-evident that, if M. Bourlard has migrated to another country than his native one, he has carried the Art of his own land with him, for nobody who has had any experience of French painting, as practised by the majority of figure-painters, would mistake the lady caressing the bird for the work of an artist not under the influence of the modern French—one might say Paris—school. If the model who sat for the picture is not of the most refined order of feminine grace and beauty, the painter has made his work forcible in attractiveness by the richness of the lady's rather *abandon* costume and the pretty little incident that forms the subject of the composition, which certainly has been transferred into a striking engraving.

ARCHITECTURE IN ANCIENT ROME.

L. ALMA-TADEMA, A.R.A., Painter.

L. LOWENSTAM, Engraver.

THIS is another of the triad of pictures by Mr. Alma-Tadema, symbolical of the Fine Arts, which have been exhibited this season in the Grosvenor Gallery, London. It assumes to represent a Roman architect, of somewhat advanced years, intently studying an ornamental sketch spread out before him on the scaffold whereon he stands. The action of this the principal figure is suggestive only of indecisive thought; but there is another figure, that of a man who has just reached the same stage of scaffolding, whose looks are very inquisitive as he watches, and rather sternly in expression, the face of the other, as if expecting an unfavourable comment on the plan laid out. In the distance below workmen are seen sawing stones and making other preparations for erecting the building, of which a large proportion, as shown in the background, is nearly completed. Grouped with the artificers below are several figures carrying vases of water for the use of the stone-sawyers, who seem to be using the same tools that are employed in the present day.

We know more of the architecture of ancient Rome than we do of its sculpture, which, as we said in a preceding number of the *Journal*, when writing about Mr. Alma-Tadema's picture of sculpture, is presumed chiefly to be from the hands of Greek artists; much of it was undoubtedly carried to Rome from Greece. But the architecture of the old imperial city, even to the present day, speaks for itself, though with a stammering tongue, in the mutilated and crumbling, yet still glorious, remains of arch, temple, and palace, witnessing to the Art-talent of the designer and the skill of the builder; and supplying, during a succession of centuries, models and studies for the architects of the whole Western world, which they have not been slow in using to good purpose, and out of which the architecture of past generations, down to our own time, with all its manifold, varied styles and ramifications, and combining with the architecture of the ancient Eastern world, has given the Art that surrounds us to-day.

THE PICTURES AT THE PARIS EXHIBITION.

II.

THE FRENCH SECTION.



THE French Art-department at the Universal Exhibition, as might have been expected, outshines by the number of its fine works all its competitors. Yet it is to be doubted if the display, as a whole, be not disappointing. We look in vain for any grand historical picture to compete with the 'Entry of Charles V. into Antwerp,' by the Austrian, Makart; for the revelation of any bold and original genius like the Spaniard, Fortuny; or for any strong and serious work that can equal the statue of 'Jenner,' of the Italian, Monte-

verde. The arrangement, too, of this division is very bad. Instead of placing the French pictures together, the directors have seen fit to divide their exhibit into two sections, widely separated by intervening rooms. Moreover, there is matter for astonishment at the manner in which the great dead artists of the last decade have been treated. One searches in vain for any example of the genius of Millet, of Diaz, of J. Rousseau, or of Fromentin. Courbet is represented by a single fine marine, 'Le Vague.' Corot fares better, some ten of his works being shown.

The strong, grave talent of Bonnat is very adequately repre-

sented, his exhibit comprising the most noted of his productions for at least seven years past. Prominent among these shines his grand portrait of M. Thiers, which must rank with the 'M. Bertin' of Ingres, as one of the great portraits of the nineteenth century. Next to that in merit I am inclined to place a full-length portrait, exhibited now for the first time, of a lady in black, with a yellow plume in her dark hair, and wearing long, tan-coloured gloves, a very vigorous and striking work. His 'Christ,' on exhibition in the Pavilion of the City of Paris, still remains one of the greatest of his productions. M. Bonnat, however, has scarcely done wisely in sending here his 'Negro Barbers,' which is one of the very few comparative failures of his brilliant career.

The same may be said of the 'Portrait of M. Alexandre Dumas,' by Meissonier, which in its stiff and lifeless correctness recalls more the aspect of a coloured photograph than a work from the pencil of the greatest of modern French artists. Perhaps Meissonier, like Milton, loves best the works in which he shines the least. We can pardon, however, this one break in a line of paintings that includes the 'Portrait du Sergent,' the 'Hohenlinden,' and the 'Village Sign-Painter.' Standing before this little cluster of minute canvases (for his 'Cuirassiers' is not yet in place), one is at a loss whether to most admire the amazing skill and *savoir faire* of the wonderful artist, or to deplore the absence of the one quality that would have made him an immortal of the immortals, namely, some touch of soul or feeling. It is the lack of that element which has made of his 'Portrait of M. Alexandre Dumas' so conspicuous a failure. It is that which leaves one cold and unimpressed before his 'Cuirassiers.' These soldiers, drawn up in line of battle, awaiting the coming conflict, are most marvellously painted; but we look in vain for any expression of the emotions of such a moment, the ardour of the warrior, the solemn thought of death, even the animal excitement of the anticipation of the strife. They are as lifeless as the toy-soldiers that a baby sets up in a row upon the floor.

'The Death of Marceau,' by M. Jean Paul Laurens, is undoubtedly one of the greatest pictures that a French artist has given to the world during the past ten years. Its noble and elevated qualities are no less conspicuous on the walls of the Exhibition than they were at the *Salon* of last year. Here, too, are his terrible 'Interdict' from the *Salon* of 1875, his 'Francis Borgia before the Coffin of Isabella of Portugal,' his 'Execution of the Duke d'Enghien,' and several other of his more prominent works. His 'Cardinal,' a single figure in scarlet, on a gold-hued background, is a splendid example of colour. His portrait, painted by himself, is one of the finest works of its class at the Exhibition.

M. Bouguereau has grouped together his three Virgins, the lovely 'Holy Family' from the *Salon* of 1875, his 'Pieta' of the succeeding year, and the 'Vierge Consolatrice' of last season, thus showing the three phases in the life of Mary; crowned and happy maternity in the first, despairing anguish in the second, and elevated and holy resignation in the third. Three works among the twelve that form his exhibit are now seen for the first time. Of these, his 'Charity,' a female figure seated with a group of little naked children on her knees, and one nestling in the folds of her crimson mantle, is perhaps the most important, and is very exquisite in drawing and grouping, and is replete with that tender grace that forms one of the prominent characteristics of Bouguereau's talent. A large picture, representing 'Nymphs bathing,' is too cold and monotonous in its flesh-tints. The same defect is chargeable to the 'Soul borne to Heaven,' the idea being, moreover, a hackneyed one, and the group directly recalling, in its arrangement and treatment, a similar work by one of the old masters. Bouguereau is hardly seen at his best in the Exhibition. His delicate and poetic grace loses by being brought into competition with more forcible qualities in other painters, and there are certain defects in his flesh-tints that become unduly prominent when his works are thus shown *en masse*.

Jules Breton shows to much advantage with his grand single figure, 'La Glorieuse,' from the *Salon* of last year, now one of the gems of the Luxembourg. His 'Siesta' was painted expressly for the Exhibition—a group of tired harvesters reposing beneath the shadow of a huge and wide-spreading tree. The figure of the girl that forms the centre of the sleeping group is most admirably painted, and is a wonderful example of foreshortening. His 'Net-Menders' and 'Fishers of the Mediterranean' are also examples

of the force and intelligence wherewith this fine artist reproduces the various phases of the labourer's life of toil.

Gérôme's 'Eminence Grise' would be a more impressive picture had he not stolen the leading idea, the courtiers bowing low before the unworthy favourite of a powerful ruler, from the 'Court Favourite' of Zamacois, now on exhibition in the Spanish Art-department. Yet this work, painted with a direct view to the Medal of Honour, which it won for him, remains one of the best of the paintings that he has given to the world of late years. His 'Santon at the Gate of a Mosque' ought rather to be called a 'Show of Shoes,' the most striking feature of the picture being the individuality displayed by each pair of *babouches* as they lie in rows before the sacred portal. Very excellent in its characteristic verve and force is his 'Bashi-Bazouks dancing,' a mad caper of dishevelled soldiery, to while away the time before supper while the kid roasts over the fire. The head of the principal dancer is particularly well executed. His 'Lion in a Cavern,' showing a pair of green, glistening eyes amid the darkness, is hardly a favourable example of his talent. The green halo around the head of his 'Saint Jerome' is also in bad taste, the effect being anything but celestial. 'After the Chase' includes the likeness of the artist's two fine Algerian hounds; they are depicted as drinking from the basin of a fountain, while an Arab horseman, their master, waters his steed beside them. The mass of green leaves behind the fountain is too hard in effect, looking more like imitation foliage on tin than the actual plant, quivering in the breeze and instinct with the life of summer. Yet the great qualities of the artist, his masterly drawing, and the characteristic vitality of his personages, are brought into strong relief by the grouping together of so many of his later works.

Boulanger exhibits five paintings only, a fact which may be accounted for by the popularity of his works in the United States. Of these, his 'Promenade on the Street of Tombs at Pompeii' will be new to most of the visitors at the Exhibition, as it dates from the *Salon* of 1869. It represents a patrician lady, attended by a train of slaves, passing in her walk a fair young girl with drooping head, whose saffron-hued mantle betrays the class to which she belongs. The fine scorn of the noble dame and the shrinking humility of the other are well expressed. The sentiment of the picture is modern, though the scene be laid amid the dwellings and personages of antiquity. Very bright and vigorously painted is the little work, 'Roman Actors rehearsing their Roles,' which formed one of the features of the *Salon* of 1876. The colossal and unpleasant 'Saint Sebastian revealing himself to the Emperor Commodus' is conspicuous by reason of its size, but holds no very elevated place in the list of this fine artist's works. The grouping is forced and theatrical, and the aspect of the principal figure is simply hideous.

Jules Lefebvre is represented by five of his works, among which are his 'Verité,' from the Luxembourg; his exquisite and poetic 'Dream;' and one of his earlier works, the 'Woman reposing,' a splendid study of the nude, belonging to M. Alexandre Dumas. The modelling of the figure and the warm carnations of the flesh are beyond all praise. We miss his charming 'Chloe' and 'La Cigale,' both of which, we believe, are in America.

Doré, in selecting for the Exhibition his 'Neophyte' and the 'Christian Martyrs in the Colosseum,' has chosen wisely. Both works are well known, and give a favourable impression of his talent. The colouring of the latter picture is too blue in tone, but the conception is so poetic, and the grouping so fine, that the minor defects of the work may well be pardoned. The contrast between the blood-stained arena and the angel-peopled moonlight, the white-winged visitants above, the horrors of a dreadful doom beneath, is wonderfully imagined. Nor, in working out his idea, has the artist permitted his imagination to run riot in details of blood and carnage. The terrors of the scene are indicated, not fully revealed. Strange to say, Doré's colossal vase, entitled 'Wine,' which was specially executed for the Exhibition, is not included in the Fine-Arts department, but forms a conspicuous ornament to the main avenue leading from the Porte Rapp. In this work his fertile imagination seems literally to have run riot. Over the vast flask-shaped vase, garlanded with vines, swarms satyrs, nymphs, children, and strange shapes of insect and animal life. One graceful female figure, suspended in the coil of a vine, is especially remarkable for the ease and audacity of its pose. The

child-forms, sporting with colossal insects around the base, are full of originality. Especially charming is the group of two little urchins embracing each other, while one of them offers his lips to the kiss of a gigantic butterfly. In the sculpture department, Doré's weird group from the *Salon* of last year—"Fate and Love"—shows preëminent by its qualities of originality and expressiveness.

Cabanel's huge decorative work for the church of Ste.-Geneviève (the Pantheon) shows three scenes in the life of Saint-Louis, who, being one of the two only really good kings that France ever had, the other being Henri IV., fully merits his canonisation by the Church, and his glorification by French artists. This vast work is in three divisions. The first shows Saint-Louis receiving instruction from his mother, Blanche of Castile. In the central compartment Saint-Louis administers justice, founds the great institutions of his reign, and abolishes abuses. Among these last is the test by fire. The group of the two adversaries, one of which is about to place his naked foot on the red-hot iron, who are checked by an officer from the king, is very spirited. The third division represents a very striking episode in the career of the saintly monarch. Ill and a prisoner in Palestine, he is sought by the Saracen nobles who have slain their chief Almodan, and they proffer the vacant sovereignty to their royal captive. Saint-Louis stands erect at the door of his tent, his face pale, his figure wasted by wearing sickness, and both form and features are eloquent with unuttered disdain and noble indignation. Cabanel also exhibits a group of portraits, all of which are replete with that subtle atmosphere of grace and refinement that he knows so well to throw around his likenesses of high-born ladies. Here, too, are his 'Paolo and Francesca,' and his 'Tamar and Absalom,' both from the Luxembourg.

The ten portraits by M. Carolus Duran, that adorn the walls of the French Art-department, serve to show the startling defects and striking qualities of this singularly unequal yet powerful talent in full relief. Here is the colossal portrait of Croizette on horseback, that was sent to the Centennial Exhibition; that of the Countess de Pourtalès, all glistening with jet, and that of M. Emile de Girardin, which last is probably the finest of all his portraits of personages of mature age. That of Gustave Doré, though sufficiently like to be recognisable, is not a strong nor a characteristic likeness. The remarkably open and pleasant countenance of the great Alsatian artist wears on the canvas a truculent and brigand-like expression, wholly at variance with his real aspect. Carolus Duran shows at his best in his portraits of children. His ladies lack refinement; and when he reproduces the features of a celebrity, as in the case of M. de Girardin, the subtler elements of the physiognomy seem to be wholly beyond the reach of his pencil.

Very sad does it look to see the last unfinished picture by poor Henri Regnault hanging among his other works, with the inscription, "Son Dernier Tableau," upon the frame. His pictures from the Luxembourg have all been sent to the Exhibition—his 'Portrait of General Prim,' his 'Execution without Judgment,' etc. But the policy of the administration, in thus stripping the walls of the Government gallery of its latest attractions, is at best but a questionable one. All Art-lovers residing in Paris were well acquainted with these works, and the strangers that come to visit the Exhibition should not, in going to visit the Luxembourg Gallery, have found but blank walls in place of the *chefs-d'œuvre* of modern Art.

LUCY H. HOOPER.

ETCHING AND ITS ELEMENTS.

IN walking by the windows of old print-shops, and in looking through private collections of pictures, whether hung upon walls or enclosed in portfolios, the eye is often caught by some beautiful little study in black-and-white, whose peculiarities mark it as an etching. It may be that a work of Rembrandt among the old masters, or among modern etchers, that a sketch of Haden, or Lalanne, or Fortuny, has attracted attention.

Most persons of education know an etching when they see it, and many can distinguish between the soft, velvety impression of one of these pictures, and the clean, crisp lines of a pen-and-ink drawing. But only a few are aware of the distinctive peculiarities that constitute the two processes of work, or can explain the difference between an etching of Whistler and a woodcut of Birket Foster.

In an etching one sees the dark lines of the foreground mellowed by a slight edge of colour, which spreads softly from the objects that compose it. Here are fences, trees, old windmills, or a tangle of ships and masts, with the melting indefiniteness of shape which gives to oil-paintings one of their greatest charms. Farther off in the picture the observer perceives cattle or children delineated by clean and delicate lines, or jottings of colour that cause the flecked side of a cow to stand out in a brilliant sunshine, distinct from her companions; or allow the black hair, drooping over the forehead of some barelegged urchin, to combine agreeably with his big, black eyes, and his slouched, soft felt hat. Delicate bits of distance draw the attention when the forms are touched in with lines so slight that they are felt more than seen. There may not be much work apparently in such a picture as this, and the marks are all zigzag, while it is more from the impression it makes upon us that we are pleased, than because we analyse and admire any special handling, or what appear to be extraordinarily difficult or elaborate kinds of work.

Many people are unable to distinguish technically between etching and drawing in pen and ink. They do not know that clean-cut lines, to form the entire picture, are a necessary element of the latter, and that there is a consequent coarseness resulting from

their use, which a delicate charcoal rubbing of the copper changes into a soft blur, and the high-relief of "dry-point" cutting modifies into the graded outline of an etching.

Pen and ink expresses form better than etching does, but etching is superior to oils for this quality, while it is fresher than painting in oils. Water-colours are inferior to etching in decision and freshness; but the relative values of light and shade are better rendered in sepia, where nothing is to be considered but contrast. In sepia we have only to think of the relations of light and shade between a mountain and a tree, or we notice how a cloud lies far away, bathed in sunny abysses of vapour, and if it appears well removed from a lichened rock over which vines are creeping close by us. Lead-pencils are easier to manage than the steel point of the etcher; but, in the use of the lead, the patience and poetic feeling of the artist are often disturbed by the *shine* that comes from the lead, which destroys the quiet of deep shadows, so gloomy, so silent, and so melancholy, in woods and lonely places, and which the etcher's tools so completely interpret.

The number of great etchers has been small; yet the process is flexible, and the means in their necessary elements are simple. Although to attain decided success in etching genius and the highest skill are necessary, persons possessed of but slight knowledge of drawing, if they have a picturesque or a poetical fancy, are able to make pictures much more agreeable than they would be able to attain by any other means.

Among the best of the etchers the world has yet produced, Rembrandt stands at the head; and Claude Lorraine, Paul Potter, Ruysdael, Berghem, Karel Dujardin, Van de Velde, Ostade, and Vandaele, are artists distinguished for their skill with the etching-needle.

Charles Blanc, the French writer on Art, has said truly that "Rembrandt, the greatest of etchers, knew how to produce, on the smooth surface of the copperplate, effects strange and unexpected; mysterious tones, fantastic lights, and silent shadows." From Rembrandt to the best etchers of the present day the same great qualities are observable, and Charles Blanc thus continues his description of a modern etcher of great power: "Jules Jacquemart is an artist unique of his kind. With his steel point he

expresses the density of porphyry, the coldness of porcelain, the caressing surface of Chinese lacquer, the transparency and imponderable fineness of Venetian glass, the polish of iron and brass, the tone of gold and silver, all the fires of the diamond, and all the peculiarities of the emerald, the turquoise, and the ruby."

From artists such as these to Madame de Pompadour in the height of her power trying to provide a new amusement for the king, and for people weary with commonplace pleasures, the surprises and the charms of etching come as a new and piquant enjoyment.

To facilitate the understanding of this process for those who desire to know it theoretically, and yet more to help any of our readers who like to experiment in rendering on copper any little scene to which their fancy inclines them, we shall give a brief account of the materials and the processes of etching.

And first, as to the best subjects of which to make pictures. It has been truly said that this branch of Art is the immediate vehicle of thought, and there can be no doubt that etching is so simple that its excellence depends mainly on the mental conceptions of the person who attempts it. The business of the etcher consists in selecting out of a scene in Nature those objects only which impress his fancy, and this makes etching of all modes the most completely artistic of any of the expressions of Art. An eminent Frenchman once said that "only the dullest authors ever attempt to exhaust a subject, and men of wit and ability are rather careful to present the flower of it." Etching is essentially the art of sketching well. To seize the salient points of a landscape or an interior, to jot down a mood of feeling as when it embodies melancholy as it is seen in the silent recesses of lonely woods, or to express power and wild strength as they are depicted in the stormy sea, black with night and grim with ponderous waves—such is the sphere of the etcher. His work is produced quickly, and under a passionate interest, and it fixes itself into positive expression with a few rapid lines, which are often devoid of any but the slightest technical skill. A comic incident of the greedy chicken of the brood striving for the biggest grains of corn; young cocks fighting while still their combs are scarcely started; the moss on an old well-coping; pigeons cuddled in a row away from the cold wind that cuts sharply behind the roof where they sun themselves—such scenes as these are fit and easy subjects for a fanciful person desirous of trying his skill with the etching-needle; and they form, besides, many of the most charming etchings by the old Dutch artists. Nature has but faint moods of her own compared with those which her image reflects in the human mind. It is in the heart of the observer that the moonlight mirrors itself in a spell which drenches him with a ghostliness greater than its own. The long arms of pine-trees become gaunt spectres of the imagination, and the shadows under great trees at noonday partake of a weird and mystical charm. To translate these impressions is the sphere peculiarly of the etcher, whose language may be alike that of the great artist or the accomplished woman of fashion. A true etching consists in drawing with a sharp steel point upon the varnished surface of a copperplate. After the sketch is made by cutting through this varnish, the plate is dipped in a bath of aquafortis, which bites upon the exposed lines of the copper till they are sufficiently deep. After this, the varnish is removed with turpentine or kerosene, and the etcher has ready to his hand a plate from which pictures may be printed by the ordinary process of copper-plate printing.

Such is etching in its simple principles; but for its practice many intricacies of work are necessary, which have been known since Rembrandt made his etchings in the seventeenth century, and Abraham Rosse published his treatise on this subject in 1645. Since those days experimenters on copper have modified and improved the ways of the old etchers; and Hamerton, Lalanne, Arro-man, and some others, have given us the result of their attempts in a series of excellent works, called out by the interest which has lately arisen for this beautiful and choice branch of engraving. Their books contain elaborate sketches of most of the best etchers, and Hamerton and Lalanne, who are skilled in this art themselves, explain the motives and the processes which are most approved. They tell, besides, of the rise of etching clubs in England and France, and they show in what its popularity or its failure consists.

Every department of Art requires its own distinctive tools proper

to carry out its processes, and, from the simple charcoal and coarse paper of the draughtsman, to the studio of the painter in oils, all degrees of elaborate preparation are necessary. The tools of the etcher are quite small and compact, and even if a printing-press be employed by him, for the testing of his proofs, the space and the trouble are by no means so great for etching as oil-painting requires.

Mr. Hamerton, who has studied every convenience for an artist, says the etcher should, if possible, have a room very free from dust, in which to keep his materials. Little specks of it, getting upon the copperplates beneath the wax, cause speckled and what are technically called "rotten" lines to appear upon the printed proofs. A window, over which a slight cotton shade can be drawn, hinders the light from making a shine on the copper to dazzle the eye while the etcher is drawing his outlines.

It is best not to attempt very large etchings, as they are more likely to be weak and irregular than where the eye can take in all portions of the picture at a glance. Accordingly, let the beginner provide himself with plates of copper not larger than six inches by eight.

Steel needles are commonly employed by etchers in preference to glass or crystal points, and three or four sizes of these are necessary, varying all the way from the broad, blunt point for heavy foreground-lines, to the size of a small sewing-needle, adapted for fine sky and cloud markings. The most convenient needle is one fixed in a heavy steel handle, or it may consist of a steel stick like a small cigar sharpened at both ends. Wooden handles to the needles are often employed, but, as an equal pressure on the varnished surface of the copperplate is necessary, a heavy steel needle-holder is more sure and more easily managed than a wooden one. In the use of the latter great care has to be taken lest an energetic or a careless mood may puncture the copper in some places and in others leave the varnish but imperfectly removed from the surface of the copperplate.

The ground or varnish for covering the copper is of various kinds, its chief ingredient being wax, and it can be purchased ready prepared. The use of the ground is to protect the plate from the action of the acid in the blank places on the picture, and it also furnishes a soft and convenient medium upon which the needle may easily work.

Besides this wax groundwork another varnish is necessary, thin and transparent, with which the etcher may "stop out," as it is technically called, any portions of the drawing after they have been sufficiently bitten by the acid, which are covered with this varnish, while the remaining parts of the picture are again submitted to the mordant. This varnish may also be procured at the artists' supply-shop, that called Street's Brunswick black being most generally in use; but Japan varnish is also excellent for this purpose, and is the same that is employed by carriage-makers. Both of these varnishes dry quickly, which is of great consequence, as otherwise the etcher must wait a long time between the batns of his plate, to enable the coating to harden sufficiently not to be affected by the acid.

The bath in which the copper is immersed should be composed of nitric acid at forty degrees, mixed with an equal quantity of water, and when not in use should be kept carefully bottled up. The old etchers frequently employed nothing but strong vinegar and salt for the purpose, and potash is not an unusual mordant. As our instructions are intended for amateurs, we confine ourselves to the most direct and simple rules, reserving for the experimenter himself any of the many devices that his fancy may discover either from his own attempts, or from the processes of other people. A small hand-press for printing is of great service to enable the etcher to make his own proofs, but, as these can be struck off for him by a printer, its necessity is not absolute. A small hand-press can, however, be purchased for ten or twelve dollars, and, to any person working much at etching, the convenience and comfort of owning one are very great. Besides these chief appliances of the etcher, the list of secondary utensils is as follows:—

A hand-vice, with which to grasp the copperplate. Some sable or camel's-hair brushes for "stopping out" the lines of the drawing. Dabbers, with which to distribute the ground wax upon the copperplate. The latter are best made of kid-leather, cotton-wool, and horse-hair, and are constructed in the following way: Lay some

cotton-wool in a circular form, about four inches across, upon the kid, and then put a little heap of horse-hair upon it; tie the kid up around the wool and the horse-hair.

Smoking tapers, with which to darken the ground preparatory to making the drawing upon the copper.

A burnisher. This is a smooth steel instrument used for polishing the copper by pressure or rough friction.

A photographer's tray for the acid-bath. And the etcher should also be supplied with soft blotting-paper, emery-paper, coarse and fine soft cotton cloth; and there are many other convenient and useful fixings which any good book on etching will enable him to supply.

If the amateur etcher desires to make his own proofs, and has no printing-press, pictures may be made quite satisfactorily in plaster of Paris, and this should be kept in a close tin box. Japan paper is best for etchings, but it is quite difficult to procure; Dutch paper is also very good; but probably that most readily obtained is coarse English water-colour paper.

The experimenter in etching, having procured the materials above named, proceeds thus with his work: A bit of the wax ground is tied in a piece of silk and a copperplate is placed upon a hot brick. When the heat has warmed the plate sufficiently, the ball of groundwork tied up in the silk is passed over it. The heat from the brick melts the groundwork through its silk covering—but it should not bubble nor burn. In quantity, put upon the plate less of the groundwork than you think you will need, as probably it will be quite sufficient. The copperplate should now be taken in the hand-vise, and, with perpendicular strokes, the etcher proceeds to smooth down any irregularities in the groundwork with his dabber. The wax groundwork is of a light amber colour, but, as on such a tint it is not very easy to see the drawing, the smoke of lampblack may be usefully employed. This is easily accomplished by passing a lighted taper gently under the plate, held in the hand-vise upside down. If the plate has become entirely cool, warm it again a little with the hot brick, but do not suffer the taper to come near enough to it to melt the groundwork. If the smoking has been well done, the surface of the plate is bright and the colour is even.

The plate is now ready for the drawing, and, if the etcher desires it, his work is facilitated by making a sketch of his subject upon the blackened groundwork of the plate. This can be done easily by spreading white chalk over a piece of thin paper, and then laying the chalked side down upon the plate. With the point of a lead-pencil sketch in the picture lightly upon the paper, and, on removing it, a white sketch will appear. With a soft brush remove any loose chalk from the plate, and begin to make your drawing on the copper.

There are many different ways of working. The drawing may be completed while the plate is in the acid. But the common and easy method is to draw all the lines of the picture with a firm hand, cutting completely through the groundwork, before it is immersed. Should the groundwork remain in any of the lines, just where it stays, the acid cannot take effect on the copper, and an imperfect print is the result.

Use needles of different sizes according to the coarseness of the lines; in the foreground, having them usually wider and farther apart, and applying the smallest needle to the markings which are the closest together, of the clouds and sky.

The drawing being carefully completed, paint the back of the plate with Brunswick black varnish to prevent the action of the acid, and place the plate in a bath of the nitric acid and water, which has previously been poured into the porcelain tray, just deep enough to cover the plate.

The time required for the biting depends much upon the temperature, and the experimenter can learn much more from a little practice than any rules could give him. A quarter of an hour may suffice for the bitings of the delicate and faint sky-lines. The plate is now removed from the bath, and with a fine brush of camel's hair and some of the "stopping-out" varnish with which he has supplied himself according to our direction, the etcher goes over and covers up the most delicate markings of the drawing. The plate is again placed in the bath, till the set of lines the next in delicacy to the faintest are a little more eaten, and again the plate is taken from the bath, and these in their turn are "stopped out" with the brush dipped in varnish.

Time must be taken, after the varnish is put on, to allow it to dry, but it is not usually very long.

The process of immersing the plate and "stopping out" the weaker portions of the picture may be repeated five or six times, and, according to the variety of the lines, the etching will be more or less graduated in colour. Four or five hours in good weather will complete the biting process.

If any of the lines are perceived to be too deeply bitten, the groundwork is removed by turpentine or petroleum, and the burnisher is applied to rub down the surface of the plate in the defective spot. The varnish is then spread over the plate again, through which the picture appears, and the defective spot is corrected: when this is done the plate is again dipped in the acid and the work of the biting is now complete.

The use of the "dry point" is a most elegant and usual addition to the etching, and on its peculiarities much of the charm of this variety of work depends.

When the acid has done its part, the plate is rubbed with turpentine or petroleum which entirely removes the groundwork, and the copperplate appears with its pure surface covered with the picture, the processes of whose development we have described.

The experimenter now takes an etching-needle, quite sharp, and held a little on the side, and with it he proceeds to cut into the copper any parts of the picture which need softness and richness of form, such as the leaves of grass near at hand, or dim shadows of trees seen in water, or moss on rocks. The pressure of the needle ploughs up a ridge of copper on the side of the line, and it is the clinging of the printer's-ink to these ridges which gives richness to the etching. If, after a proof has been made, the line appears too black or too wide, its size may be reduced, by planing it down a little with the burnisher, held at right angles to the line itself.

The plate, in the state to which we have brought it, is now fit for the printer, and proofs may be taken from the little hand-press, if the etcher possesses one. For this purpose, the etching-paper must be thoroughly dampened. The plate, having been inked and cleaned, is now placed upon the printing-press, the paper is laid upon the plate, and, a few sheets of thick woollen material being placed over the paper, it is submitted to the action of the roller once up and then down.

An etcher should, if possible, take a few lessons from an experienced printer, for much of the beauty of an etching depends on the management both of the ink and the paper. Many an inexperienced etcher has been disappointed to find, on looking at his picture after it has been printed, that what had appeared to him on the copper as a rich and elaborate drawing had now become weak, thin, and dry-looking. This is partly his own fault in being deceived by the brilliancy of his copperplate, which tends to produce an appearance of richness which the white surface of the paper afterwards takes away. But his work also loses if the ink is too much removed from the copper in wiping it. An appearance of fulness may be given by what is termed *netroussage*, which consists in slightly blurring the plate by passing a soft rag gently to and fro over the inked lines, which gives their edges a dark tint somewhat similar in appearance to the work of the dry point.

Before spreading the ink upon the plate, it should be heated as hot as the hand can bear it, when, with the dabber, printer's-ink must be firmly rubbed over it, taking care to press the ink well into all the lines and markings of the picture. The superfluous ink having been removed by a soft piece of coarse cloth and the palm of the hand, the copper is ready for the press.

Such is the ordinary process of etching, as it is given us by the best authorities; and, although it is modified by different artists according to their fancy, a good simple system of work will be found of more use to a beginner than elaborate instructions when they are at all vague. Experiment will show the amateur how he may improve upon these instructions in various ways. He will find that a few copies made at the commencement of his studies, from the works of practised etchers, will give him that insight into the necessary requirements of the process which many original attempts of his own fancy will fail to attain. Little things, such as the best direction in which to hold his needle in making dry-point work, will modify its results. He will discover, too, that the more slanting the needle, the higher will be the ridge made upon the copper with the dry point. Fine powdered willow-charcoal rubbed lightly over the plate, before beginning work, he will also discover

yields a delicate tone to the print on account of the minute particles of ink its roughened surface retains.

Such little modifications as these, and many more of a similar description, will surprise and delight the etcher as he advances in

the practice of an art where slight beginnings will be a gratification if he be a person of taste; and every step of his progress, as he goes on, will more amply and pleasantly express his thought.

SUSAN N. CARTER.

THE PARIS SALON OF 1878.



IN many respects the *Salon* of this year is disappointing. In the first place, it shows to disadvantage beside the picked and varied collection of the *chefs-d'œuvre* of modern Art, now on view at the Universal Exhibition. Secondly, too much had been said about its attractions beforehand. It was affirmed that every eminent artist would send at least one important work to the *Salon* on account of the interest and publicity afforded by the Exhibition season. This promise has not been kept. Nearly all the celebrated painters of the day have sent their latest works to the Universal Exhibition, and either slight the *Salon* altogether or are represented there by some minor work. But what the collection lacks in quality it certainly tries to make up in quantity. Twenty-three hundred and thirty paintings adorn the walls of the Palais de l'Industrie. The American artists muster strong, contributing to the catalogue some fifty-seven names. And the catalogue itself is printed in smaller type, so as to bring it into the compact form that is usual on less prolific years.

A very general public interest has been excited respecting M. Vibert's 'Apotheosis of M. Thiers.' The efforts made to thwart the artist in his project, and the obstacles thrown in his way, apart from the absorbing interest of the subject itself, have given his work a wide publicity. Apart from that, the very novelty of the attempt lent to the picture an element of attractiveness. How Vibert, the painter *par excellence* of minute and sparkling works, brimful of malice and of *savoir faire*, would succeed on so wide a canvas, and with a subject of so deep and serious intent, was an absorbing question to the world of artists and of Art-critics.

The result has been pretty much what was expected, even by the daring painter's warmest admirers. He has not wholly succeeded, nor yet can the work be pronounced a failure. Yet the elements of greatness that should belong to such a composition are almost wholly lacking. The winged figure of Fame, that stands at the head of the dead statesman, is artificial in pose and unnatural in expression. Far better is the veiled and mourning image of France that stands at the foot of the bier, looking sadly down upon her dead; and her attitude, as she lets the tricoloured flag sink from her relaxed hand upon the couch which it covers with its folds, is at once natural and artistic. The head of Thiers, too, is superbly painted, and is an admirable likeness. The colouring of the whole composition is warm and subdued, the prevailing tone being a rich violet. But the figure that represents the Commune is sensational and in bad taste, and her red draperies have an unpleasant and crude effect. Moreover, allegorical pictures are more or less a mistake nowadays. Far more impressive than this huge and laboured composition would have been a reproduction of the bedroom in the hotel at St.-Germain, with the dead statesman lying there in the first hours of his eternal rest.

The most fervent worshippers of M. Carolus Duran will find it hard to pardon the aberrations of his talent as displayed in the ceiling that he has painted for the Palace of the Luxembourg. The bewilderments of the perspective, the reeling temple and tottering towers that have led the wicked wits of Paris to christen this remarkable work 'The Catastrophe of the Rue Béranger,' might be pardoned on the score that the spectators see the picture in a wholly different position from that which it is finally to assume, since it is hanging against the wall instead of being placed overhead. But no such excuse can be found for the scattered and inharmonious lines of the grouping, nor for the crudeness of the colouring. The glaring blue of the sky is wholly lacking in depth or luminosity, and is evidently contrasted with certain masses of red drapery that are unpleasantly raw in colour. It is a relief to turn to another work from his pencil, the portrait of a golden-haired

child, wherein he is seen at his best, while his huge 'Gloria Maria de' Medici' decidedly shows him at his very worst. It is astonishing that a practised and already celebrated artist could produce so very bad a work, seen with all the disadvantages of the subject and the position.

It is a relief to turn from the mass of sensational or prominent pictures such as always crowd the walls of the *Salon* to the strong, grave works of a master like Bonnat. Here is his 'Portrait of the Countess of Viel-Castel,' a half-length of a fair-haired lady in a black-velvet robe, who stands before you relieved against a background of indeterminate and dusky hue. There are no accessories and no ornamentation; the pose of the personage is of the simplest, and there is no straining after effect anywhere visible. Yet how great is the picture, how finely and with what a lifelike effect the head stands from the canvas, how admirable is the rendering of the flesh-tints and the contours of the head and arms, and what a subtle atmosphere of grace and refinement pervades the whole picture! Scarcely less successful is his portrait of the 'Count de Montalivet,' which only loses by comparison with his marvellous 'M. Thiers' of last year, which is now at the Universal Exhibition.

Merle shows to more advantage at the *Salon* of this year than he has done for some seasons past, his 'Charlotte Corday' in particular being a striking and expressive work. The figure of the 'Angel of Assassination,' as the French writers call her, is shown of life-size and three-quarters length. She has just rung at the door of Marat, and the cord is still vibrating from her touch. In one hand, half hidden amid the folds of her dress, she holds the knife, while in the other she presses, in a convulsive grasp against her breast, the letter that is to gain her admission to the monster's presence. Her fair face, with its knitted brows and burning eyes, is eloquent of a determined purpose and unflinching resolution. The costume that she wears is historically accurate in all its details: a dress of soft striped stuff in shades of grey and white, a muslin kerchief crossed over the bosom, and on her head a black felt hat with a green cockade at one side, and encircled with a long green ribbon. Painted with M. Merle's peculiar grace and tender charm, this fine picture daily attracts a group of gazers. It goes to America, having been purchased by Mr. Wilhelm Schaus, the well-known dealer. Merle's other work, the 'Charles VI. and Odette,' is less successful, though the head of the distracted king, who is playing at cards with his gentle guardian, is very characteristic and expressive.

Benjamin Constant's 'Land of Thirst' has also been bought by Mr. Schaus, and consequently will soon be seen in New York. It is one of the very best of the productions of this gifted young artist, whose 'Entry of Mohammed II. into Constantinople,' by its strong qualities of composition and colouring, so triumphantly carried off a second medal some two seasons ago. The 'Land of Thirst' is a white waste of sand, beneath the pitiless glare of an African sun. A slender runlet of water crosses the sands in the foreground. An Arab horseman pauses there to let his prisoners, three half-naked Moors, drink from this scanty rivulet. In their eagerness they have fallen prostrate on the ground. One man laps up the water with frenzied haste, another has plunged his face in it, a third fills his bottle, while their captor looks on impassive. Another Arab, crouching in the background, with his rifle across his knees, watches the movements of the prisoners. M. Constant's other contribution is a large picture representing the interior of a harem in Morocco. It is good and characteristic as to atmosphere, personages, and costumes. The laughing girl at the door, with the light falling across her face, is especially well painted, and there is much strength of colour in the whole.

The rigorous realism of 'Les Foins' ('In the Hay-field'), by Bas-

tiën-Lepage, will appeal to the critical sense even of those who do not altogether admire the aberrations and odd theories that so often lead astray the talent of this gifted young painter. It is a large work, representing two labourers, a man and a woman, in a hay-field. The man lies stretched upon the grass in the background, fast asleep. In the foreground sits the woman, leaning forward, with stolid eyes and mouth wide open, as though she were inhaling the delicate sweetness of the new-mown hay. Very nobly painted is this scene, with a breadth and power that recall some of the best efforts of the lamented Millet. Unfortunately, M. Lepage has not yet learned the art of painting peasant-life without infusing into his personages a certain tinge of vulgarity. His female haymaker is positively repulsive of aspect. There is no touch about her of the unconscious pathos of Millet's peasant-women, or of the equally unconscious heroism of Vollon's 'Fisher-Girl.' She is a stupid-looking, bullet-headed, country clodhopper—nothing more; an unpleasant creature to look at, and one giving no hint or revelation of any of life's higher possibilities. M. Lepage has also sent a portrait of the well-known novelist, André Theuriet, an excellent likeness, painted with a certain forcible simplicity that reminds one of the portraits of Holbein.

Vollon's 'Spaniard,' though more conventional in subject and treatment than was his far-famed 'Fisher-Girl,' is yet a fitting pendant to that remarkable work. Clothed in black, and wearing the national round black cap, his solitary personage sits before a table, turning towards the spectator his youthful yet pale and thoughtful visage, and his deep, dark eyes. The tone of the picture is somewhat too dusky throughout; but, apart from that defect, it is a powerful and striking work. Equally fine in its way is his 'Helmet of Henri II.,' one of the most remarkable pictures of its class that we owe to his gifted and painstaking pencil, very fine in handling, and subdued in colour.

Garnier's 'Liberator of the Territory' shares with the 'Apotheosis of M. Thiers' the honour of being considered the sensational picture of the year. Its subject and the peculiar mode in which he has treated it have been so often described as to need merely a bare mention here. The artist has skilfully overcome many of the salient difficulties presented by his subject. To represent the amphitheatre-shaped curve of the Assembly, all crowded with faces, and yet to avoid all semblance of fixedness or immobility in those thronging heads, and to bring out the personality of M. Thiers and the decisive action of the moment as well, into full relief, were the principal knotty points that he had to solve. And he has avoided all dangers with surprising skill. The human waves of the Assembly part, to show the silver-crowned head of M. Thiers in their midst. M. Gambetta, in the foreground, the representative of the Left, points to M. Thiers, exclaiming, "Behold the Liberator of the Territory!" De Fouston pauses abashed in his discourse. Paul de Cassagnac looks on with a sneer. The Left applaud—the Right are silent. The respective likenesses of

the personages are well preserved, the form and face of M. Gambetta and the head of Thiers being especially excellent. M. Garnier, in his earlier and lighter works, such as the 'Punition des Adultères,' showed himself a master in the art of imparting expression to his personages, and that art has not failed him now. The varying emotions of the moment are well shadowed forth on the features of the actors in that memorable scene.

For charm of subject and grace of sentiment few pictures in the *Salon* are more attractive than is the 'Alone' of M. Tofano, a Neapolitan artist. It represents a newly-wedded pair who have just sought their new home after the marriage ceremony. It is a sumptuous abode, elegant with works of Art, exotics, and rich furniture, and the bright spring sunshine without streams with tempered lustre through windows shaded with lace and rose-hued silk. The bride, still in her wedding-dress, has cast aside her veil and wreath, and the young husband has caught her to his heart, and presses his lips to her brow. To this most charming scene one can only bring the objection that the lady is too coldly passive, otherwise the tenderness and sweetness of the whole conception are beyond all praise.

The cats of M. Louis-Eugène Lambert are, as usual, the most characteristic and attractive reproductions of animal life to be found at the *Salon*. One of his contributions this year is probably destined to as widespread a popularity as was obtained by his 'Envoi en Province,' that basketful of recalcitrant kittens that won such a success a few years ago. This year M. Lambert takes an historic flight; and, remembering the fact that Cardinal Richelieu was passionately fond of cats, he paints for our delectation the pets of the great statesman. No respecters of the symbols of power are they, these audacious pussies, for they have actually taken possession of the scarlet hat of the cardinal, and, while a bevy of them nestle in the crown, one saucy kitten lies on his back and plays merrily with the pendent tassels. His other contribution is felicitously named 'Fallen Greatness.' A tiger-skin rug is spread upon the floor, and a sober mother-cat and her family have taken possession of this relic of the king of the forest, one white little rascal having taken his seat on the head of the royal beast, which, with its glass eyes and grinning teeth, seems to be protesting ferociously yet vainly against the indignity. The languid dignity of the mother-cat, with her glossy fur, pink nose, and reposeful attitude, is well contrasted with the irrepressible vivacity of her offspring.

We look with interest at the productions of the medal-winners of past exhibitions. M. Lucien Melingue, with his 'Raising of the Siege of Metz by Charles V. in 1553,' and Mr. Bridgman with his 'Divisions of an Assyrian King,' more than maintain their reputations as prize-winners of last year. Of M. Benjamin Constant I have already spoken. But the 'Last Hours of the Emperor Vitellius,' by M. Sylvestre, is a shock and a disappointment, and in no wise satisfies the expectations which were excited by his splendid 'Nero and Locusta,' now in the Luxembourg.

NOTES.

CORCORAN GALLERY OF ART, WASHINGTON, D.C.—Two interesting portraits have been recently added to this gallery—of William Page, the artist, by Thomas Le Clear, and of the late George Washington Parke Custis, by Waldo. Great contrast in style, colour, and character, is presented by these pictures. The quiet, subdued tones of Le Clear's work in middle-tint, its fine finish, and the grave dignity of the head, charm every beholder, so as to make him understand why this noble portrait elicited such marked praise when exhibited in the British Royal Academy. Le Clear is fortunate in being so well represented in the Corcoran Gallery—alongside of some of the best heads by Stuart, Harding, and Healy. Wholly opposite in style and treatment is the portrait of the "old orator" of Arlington, as he complacently termed himself, when, on each 22nd of February, he addressed his fellow-citizens in Alexandria, or welcomed at Arlington Spring the boating-parties from Washington, in whose festivities he ever willingly joined. The likeness is excellent, and is depicted in strong, ruddy colour—every stroke of the brush vigorously given and revealing the facial character of the man. A little tempering down of the colour would have improved it; but,

as it is, old citizens admire the likeness, and recognise its familiar style of dress, even to the coloured silk cravat. Mr. Custis was once much ridiculed for his ambitious attempts to paint on large canvases the battle-scenes of the Revolution, and also for his efforts to write American plays, but still he was endeared to Washingtonians by his kindly disposition, and his occasional "Reminiscences" to the late *National Intelligencer* with every return of Washington's birthday. Naturally enough, a good portrait of this old celebrity proves a valuable acquisition to the Corcoran Gallery.

'THE BRIDE OF LAMMERMOOR,' BY J. E. MILLAIS, R.A.—This, one of the most finished of Mr. Millais's latest productions, is now on view at the King Street Galleries, St. James's, London. It expresses happily a combination of touching sentiments, and will doubtless greatly add to the reputation of its author. 'The Bride of Lammermoor' is a companion picture to the 'Effie Deans,' which we noticed recently, and will, like it, be engraved. The moment chosen by the painter is that in which Lucy Ashton, recovered from her swoon, but scarcely from her

bewilderment and terror, clings to the arm of the Master of Ravenswood, helplessly yet trustingly, with hope and fear blended in a face whose natural beauty her varying emotions have spiritualised and sublimed. Her eyes are blue and her complexion is passing fair, while his glance is dark and piercing, and his face deeply olive, like that pertaining to the land whence comes his plumed sombrero. He is marking the approach of Sir William Ashton, who is out of the picture, and knows that to him is owing the ruin of his house, but little dreaming that his own personal fate will be linked so tragically with that of his enemy's daughter. The rocky recess, whose gloom is relieved by the sparkle of a tiny burn, and by a rich growth of ferns and wild-flowers, forms a background to the future lovers as picturesque as it is appropriate. The picture is to be engraved by Mr. T. Oldham Barlow, A.R.A.

INGENIOUS CARVED WORK.—A Greek monk has at the Paris Exhibition a remarkable carving in frame-relief, eighty centimetres by fifty, in which is figured half of the New and Old Testament. The principal subject is the Temple of Solomon, while the rest is found in the frame of three stories, which triply surrounds it, itself enclosed in a final frame heavily adorned. The centre and interior frame are of boxwood, the outer one is of a darker wood. Although of only the size of an ordinary envelope, the temple is wonderfully carved. It is not a simple bas-relief, like the rest, but in high-relief of several grades, which shows distinctly the triple row of columns, the galleries crowded with people, the majestic architecture, and all the decorative details. In the centre, the prophet Zachariah is advancing towards the double stairway on the first story, to receive Mary of Nazareth, who is approaching with Anna. On each side and behind a respectful crowd makes way for them. This part of the work is the most ideal, with artistic thought; all the rest, although of marvellous mechanical execution, has too much the ingenuous character of the *cinque-cento* sculptures to excite any other than a sentiment of astonishment at the patient ability of the artist. The details destroy the effect of the whole, and the result is a confusion, in which only stands out the background of the temple. It is only by a long and minute examination with the lens that the immense mass of detail can be comprehended. The Life of the Virgin, the Magi, the Patriarchs, the Creator, Paradise, Hell, the Evangelists, Calvary, the Baptism of St. John, etc., are all represented.

A REMARKABLE WORK.—Among sculptured works in the exhibition of the London Royal Academy is a simple cast in plaster of a very small work, which might almost fit into a trowsers-pocket: it is but five and one-half inches in height, by four inches in diameter; yet, insignificant as it seems, it has taken an artist six years to produce it. It is the work of an Italian, G. de Giovanni, and is in the catalogue numbered 1539; but nothing is there said of the manner in which it has been wrought. The material is a thick glass tumbler; its surface is engraved into a bas-relief representing the training of young Bacchus, the future god of the grape. The group is in low-relief; the figures have been studied, and are modelled with as much fidelity and veritable Art-knowledge as if the size had been feet instead of inches. By this work the artist has attempted to revive this almost forgotten branch of an art of which, with the exception of the relic of the Barberini-Portland Vase in the British Museum, so few specimens of importance are now to be met with, however greatly valued and cultivated it may have been among the ancients under the name of *torumata vitri*. It would be difficult to convey an idea of the unwearying patience, as well as continued labour, required and given to produce this little, yet great, work. It is one of those efforts of genius that can by no possibility be recompensed—that could have been undertaken and carried through only under the stimulus of love of the art.

A REMARKABLE PIANO.—The London *Athenæum* gives the following description of a magnificent grand piano, made from designs by, and under the inspection of, Mr. Alma-Tadema for himself: It is formed and decorated in a Byzantine manner, and accompanied by a superb seat, or rather throne, in the same style, for the players. The top is enriched with inlays of varicoloured woods, ivory, mother-of-pearl, and ebony, of geometrical patterns, in the fashion of *opus Alexandrinum*; and in front the opening over the keys and elsewhere is decorated in keeping with the above, with medallions and monograms of the initials of the artist and his wife, the last in ivory reliefs, and pierced panels of brass and wood. The cheeks of the front are of solid ivory, beautifully and boldly carved with acanthus-leaves; the panels on the carved side contain incised figures of owls, nightingales, and cuckoos, respectively, with lines of music figuring the notes of each bird; a band of polished ivory *gutta* forms the lowest portion of the body of the instrument all round. The front-legs are coupled pillars of various dark woods, such as rosewood, with boldly-carved capitals and fine bases; the back-leg is a square pier, wrought in keeping with the Byzantine

style of the whole design. Inside the cover are large panels of ivory, destined to receive autograph signatures of the distinguished musicians who may favour the owner of this most splendid instrument by using it.

THE SCOTTISH NATIONAL GALLERY will shortly come into possession of what is assumed to be a portion of one of Raffaele's cartoons, bequeathed to the Royal Scottish Academy by the late Sir D. Monro, Speaker of the New Zealand House of Representatives. The fragment is of small size, and is almost entirely covered by two female heads, which, in all probability, formed a part of the cartoon representing 'The Massacre of the Innocents.' Both heads are those of women supposed to be witnessing the murder of their children; "one," according to a local paper, the *Scotsman*, "wears an expression of intense horror, the other of more passive grief; while both afford notable examples of the large and monumental style in which the matured art of Raffaele found expression." The picture has been traced as having been in the possession of Jonathan Richardson, the portrait-painter, who lived between 1668 and 1745, and was the owner of several other similar fragments; it afterwards passed into the hands of the Duke of Argyll, at whose death it was bought, in 1779, by Flaxman, the sculptor, who subsequently gave it to a Mr. Saunders, of Bath, from whom it was purchased, for the sum of £30, by the father of Sir D. Monro. It is painted on thick paper in *tempera*, so as to have somewhat of the appearance of a fresco.

An excellent opportunity is afforded the student of artistic engraving to study early and recent productions of this Art, side by side, at the galleries of Herman Wunderlich and Company, at 88o Broadway, in this city. Messrs. Wunderlich and Company make a specialty of engravings and etchings; they have in their folios some of the oldest and rarest prints extant, examples of the most famous masters of earlier Art, and also exquisite specimens of the etchers' tools under the latest inspiration of the schools. Of the latter are etchings by Seymour Haden, the English amateur, some of whose works Hamerton pronounces the most beautiful ever made. Certainly 'The Mill-pond' in this gallery is remarkable for exquisite beauty; it is the most truly beautiful etching we can recall; while the 'Calais Pier' is distinguished for bold effects and virile force. Among other modern etchings are examples by Whistler, Detaille, Millet, and Meryon. Among the old and rare prints in Messrs. Wunderlich and Company's collection are examples by Claude Lorraine, Marc Antonio, Rembrandt, Ostade, Andrea Mantegna, Dürer, and other famous etchers, some of which are more precious than stones of value. There are, also, some specimens of fine old English and French line engraving—so that, in this unique and singularly well-chosen collection, the connoisseur finds invaluable gems to delight his eye, and the amateur and student an exhibit of different schools, all of which to the attentive observer can be but eminently illuminating and instructive.

A NEWLY-DISCOVERED STATUE IN ALGERIA.—A letter from Milah, in Algeria, to the French journal *L'Indépendant*, gives the following interesting information: The chief of the Ferdjoun station, who has already been distinguished for his archaeological discoveries, and for his contributions to Algerian epigraphic inquiries, has just succeeded in rescuing from the old soil of Djimillah a very beautiful statue in white marble, which has not experienced the slightest injury, and represents a female of more than life-size. This work of Art, which can maintain comparison with the masterpieces of Greek sculpture, has been wrought from a single block of that fine Numidian marble which Rome transported, at inordinate cost, to decorate her public buildings. The figure is thought to represent Julia Domna, a not improbable conjecture, when, in the absence of more unequivocal inquiries, it is considered that this empress, the mother of Caracalla, was highly venerated in that quarter of Africa where Cuiculum (Djimillah) is located. It is said that this beautiful statue will speedily be forwarded to Constantina.

VALUABLE EGYPTIAN PAPYRUS.—It is stated by the Paris *Chronique des Beaux-Arts* that the French authorities have become possessed of a most precious Egyptian papyrus, some eight metres fifty centimetres long, and forty-three in breadth. When, about two months since, this relic was transmitted to the Louvre, it was in the form of a roll, and accordingly subject to a deploying operation. This was so successful, that not only a full development took place, but the whole hieroglyphic text was carefully preserved. The MS. is drawn up in the name of a princess called Nedjem, mother of the high-priest Her-Hor, who had usurped the royal power at the close of the Rameses, the twentieth of Manetho. It is an hieroglyphic specimen of the "Book of the Dead," a well-known religious formulary, offering especial interest from indicating by certain significance that it was drawn up at the crisis when Her-Hor replaced the legitimate descendants of the Rameses. It will shortly be exhibited in the funeral hall of the Egyptian Museum.

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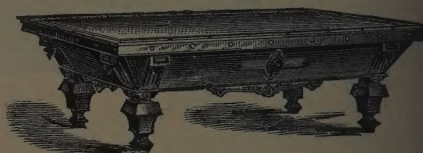
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THIRTY-THIRD ANNUAL REPORT

OF THE

New York Life Insurance Co.

OFFICE, Nos. 346 & 348 BROADWAY.

JANUARY 1, 1878.

AMOUNT OF NET CASH ASSETS JANUARY 1, 1877.....\$32,730,898 20

REVENUE ACCOUNT.

Premiums received and deferred.....	\$6,232,394 70		
Less deferred premiums January 1, 1877.....	432,695 40	\$5,799,699 30	
Interest received and accrued.....	2,168,015 85		
Less accrued January 1, 1877.....	300,558 68	1,867,457 17	7,667,156 47
			\$40,398,054 02

DISBURSEMENT ACCOUNT.

Losses by death, including additions.....	\$1,638,128 39		
Endowments matured and discounted.....	185,160 12		
Life annuities and reinsurance.....	194,318 86		
Dividends and returned premiums on cancelled policies.....	2,421,847 36		
Commissions, brokerages, agency expenses, and physicians' fees.....	531,526 03		
Taxes, office and law expenses, salaries, advertising, printing, etc.....	501,025 90		
Reduction of premiums on United States stocks.....	\$211,112 72		
Reduction on other stocks.....	12,030 00		
Contingent fund to cover any depreciation in value of real estate.....	250,000 00	473,142 72	5,945,149 38
			\$34,452,905 21

ASSETS.

Cash in bank, on hand, and in transit; since received.....	\$1,216,301 61		
Invested in United States, New York City, and other stocks (market value \$13,379,930 33).....	12,875,584 69		
Real estate.....	3,350,268 07		
Bonds and mortgages, first lien on real estate (buildings thereon insured for \$13,580,000, and the policies assigned to the Company as additional collateral security).....	15,379,202 23		
* Loans on existing policies (the reserve held by the Company on these policies amounts to \$3,445,195).....	695,234 74		
* Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1878.....	396,289 26		
* Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, \$674,000; included in liabilities).....	167,183 37		
Agents' balances.....	56,945 97		
Accrued interest on investments to January 1, 1878.....	315,895 35		
			\$34,452,905 21

* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

Excess of market value of securities over cost.....504,345 61

CASH ASSETS, January 1, 1878.....\$34,957,250 02

Appropriated as follows:

Adjusted losses, due subsequent to January 1, 1878.....	\$348,069 48		
Reported losses, awaiting proof, etc.....	112,897 84		
Reserved for reinsurance on existing policies; participating insurance at 4 per cent., Carlisle, net premium; non-participating at 5 per cent., Carlisle, net premium.....	31,022,405 99		
Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class.....	792,302 22		
Reserved for premiums paid in advance.....	17,430 91	32,293,106 44	

Divisible surplus at 4 per cent.....\$2,664,144 49

Surplus, estimated by the New York State standard at 4 per cent. over.....6,000,000 00

From the undivided surplus of \$2,664,144 49 the Board of Trustees has declared a reversionary dividend, available on settlement of next annual premium to participating policies proportionate to their contribution to surplus.

During the year 6,597 policies have been issued, insuring \$20,156,639.

Number of policies in force January 1, 1876.....	44,661	Amount at risk January 1, 1876.....	\$126,132,111
Number of policies in force January 1, 1877.....	45,421	Amount at risk January 1, 1877.....	127,748,477
Number of policies in force January 1, 1878.....	45,605	Amount at risk January 1, 1878.....	127,901,885
Divisible surplus at 4 per cent. January 1, 1876.....	\$2,499,656		
Divisible surplus at 4 per cent. January 1, 1877.....	2,626,816		
Divisible surplus at 4 per cent. January 1, 1878.....	2,664,144		

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